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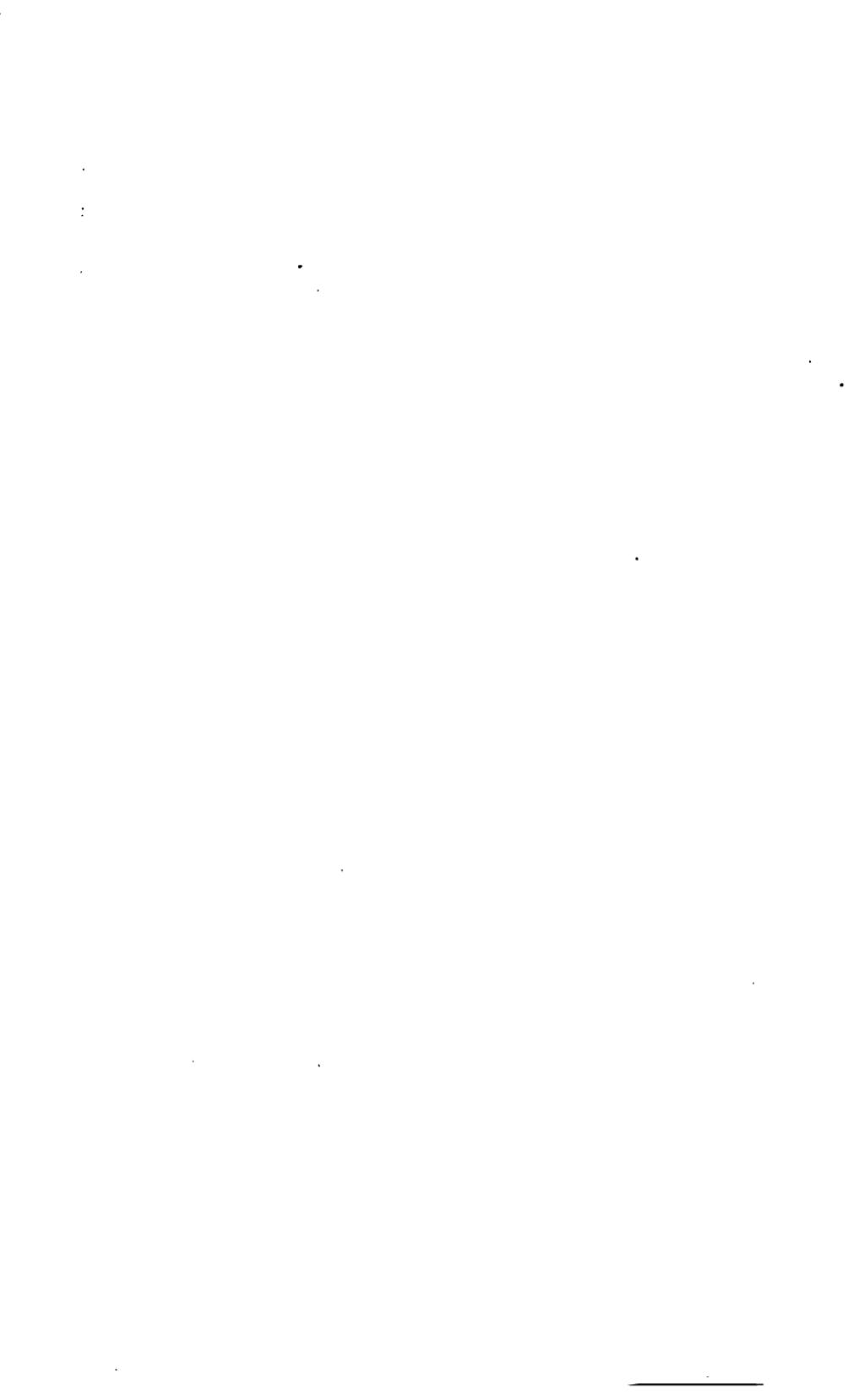


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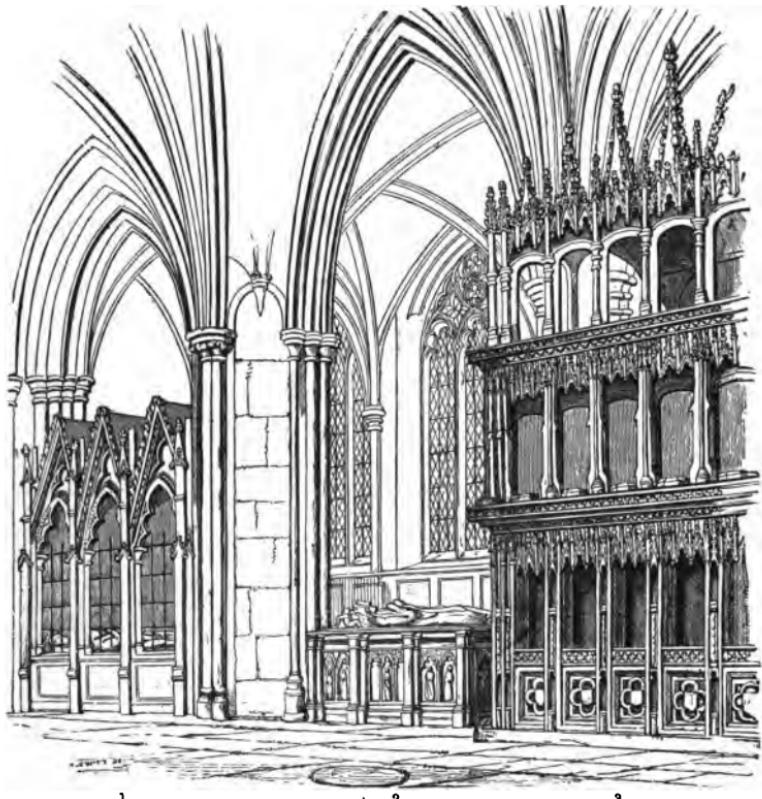
T. S. -

Aug 1876





MONUMENTS.



1. CANOPIED MONUMENT OF THE 14th CENTURY, OXFORD CATHEDRAL.  
Name unknown; commonly called Prior Guymond's.

2. LADY ELIZABETH DE MONTACUTE. 1355.

3. SHRINE OF ST. FRIDESWIDE, circa 1480.

A

## GLOSSARY OF TERMS

USED IN

GRECIAN, ROMAN, ITALIAN,

AND

## GOTHIC ARCHITECTURE.

THE SECOND EDITION, ENLARGED.

EXEMPLIFIED BY FOUR HUNDRED WOOD-CUTS.

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LONDON:

CHARLES TILT, FLEET-STREET;

J. H. PARKER, OXFORD; T. COMBE & CO. LEICESTER.

M.DCCC.XXXVIII



## PREFACE

TO THE FIRST EDITION.

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THIS work lays no claim to originality, its sole object being utility. The best authorities have been carefully consulted, and freely made use of, frequently in their own words, when the principle of conciseness, which has been rigidly adhered to, did not render alteration necessary. The Compiler takes this opportunity of expressing his obligations to the Rev. James Ingram, D. D. President of Trinity College, Oxford, and the Rev. John Jordan, Curate of Somerton, Oxfordshire, for many valuable suggestions.

OXFORD, JULY, 1836.

## PREFACE TO THE SECOND EDITION.

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THE rapid sale of the first edition of this work clearly shows that something of the kind was required, and has encouraged the Publishers to incur a large additional expense, in order to render it more worthy of the approbation of the Public.

While gratefully acknowledging the favorable reception it has met with, they are far from being blind to its deficiencies, and have endeavoured in the present edition to remedy them. The objections made to the work were, that it was too concise, and too much confined to Gothic architecture, especially in the illustrations. The first arose from an anxiety to avoid the opposite extreme, as it is obviously easier to extend such a work than to confine it within prescribed limits ; the second, from the nature of the work, the chief object of which is the illustration of the Gothic styles ; but in the present edition the Grecian capitals, mouldings, &c. are given.

## PREFACE.

The series of examples of the different portions of Gothic architecture is also rendered much more complete than before ; and the addition of the ascertained or presumed date to each will it is hoped prove convenient and useful.

As this is the first attempt of the kind, much indulgence may fairly be asked, and a few errors may be expected to have crept in, some of which are corrected in the errata : the suggestions of Matthew Bloxam, Esq., of Rugby, as to the presumed dates of many of the examples, have been followed ; and his remarks and corrections are appended to this Preface.

At the suggestion of Professor Whewell, of Cambridge, some attempt has been made to cite authorities, and thereby to distinguish between terms of long-established usage and those recently introduced : with the kind assistance of Mr. Willis the latter object has in all cases been effected ; but in other instances it did not appear necessary to cite any authority.

The Compiler feels bound to acknowledge the great obligations he is under to Professor Whewell and to Mr. Willis, for their advice and assistance, and for the liberal manner in which they allowed him to make extracts from their useful and inte-

resting works : he has also to express his obligations to J. Corne, Esq. for the use of a Manuscript Glossary, by John Carter, in the hand-writing of the late Alexander Chalmers, and apparently compiled by him from Carter's papers in the Gentleman's Magazine.

OXFORD, DEC. 7, 1837.

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ERRATA.

PLATE II. Example 1, Abbey Church, Malmesbury, *for* circa 1100, *read* circa 1130.

PLATE IV. Example 2, St. Botolph's, Colchester, *for* circa 900, *read* circa 1120. This is a very curious Norman structure of the early part of the twelfth century, built of Roman bricks and materials.

PLATE XVI. Corbels should be Cornices. The example from St. Peter's, Oxford, is a corbel-table ; the others are ornamental cornices only ; as they support nothing, they cannot properly be called corbels.

PLATE XIX. Cusps ; it would be better to read Cusps or Foils, since the latter is the more correct term, though the former is authorised by usage.

PLATE XX. Doorway, Essendine Chapel, *for* circa 1050, *read* circa 1150.

PLATE XXI. Woolston Church, Warwickshire, *for* circa 1050, *read* circa 1100.

PLATE XXV. Font, Binsey Church, *for* circa 1026, *read* circa 1150.

PLATE XXVII. Font, St. Aldate, *for* circa 1360, *read* circa 1400.

PLATE XXXII. Imposts : this plate is borrowed, with permission, from Mr. Willis's Work.

PLATE XXXIV. *bis.* The two examples of Mouldings at Bubbenhall Church are not Perpendicular, but Early English.

PLATE XLIV. Parapet, St. Mary's, *for* 1320, *read* circa 1280.

Parapet, Magdalen Church, *for* circa 1320, *read* 1337.

Nothing is perhaps more difficult than to assign to any building of unascertained erection any precise or positive date ; we can only then place such buildings about the period in which the style of architecture to which they belong flourished. I have frequently had occasion to alter on actual inspection, the opinion I had as to the date of a building, founded on an engraved view of it.

Rugby, Nov. 29, 1837.

*The Works chiefly made use of are the following :*

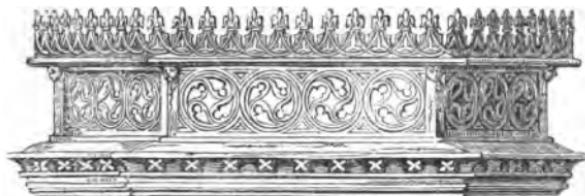
|  |      |
|--|------|
| BOID's History of Architecture, 2d edition. 12mo.  | 1835 |
| RICKMAN's Essay on Gothic Architecture, 4th edition.   | 1835 |
| BRITTON's Architectural Antiquities, 5 vols. 4to.  | 1835 |
| DALLAWAY's Observations on English Architecture, royal 8vo.  | 1834 |
| WHEWELL's Architectural Notes on German Churches,  | 1835 |
| WILLIS's Remarks on the Architecture of the Middle Ages,<br>especially of Italy,   | 1835 |
| ESSAYS on Gothic Architecture, by Warton, Bentham, Grose,<br>and Milner, 3d edition, royal 8vo.  | 1808 |
| RUDIMENTS of Ancient Architecture, 4th edition. royal 8vo.   | 1810 |
| CHAMBERS's Civil Architecture. by Gwilt, 2 vols. royal 8vo.  | 1825 |
| THE CRYPT, 3 vols. 12mo.   | 1827 |
| SIMPSON's Ancient Baptismal Fonts, royal 8vo.  | 1828 |
| BLOXAM's Monumental Architecture, 12mo.  | 1834 |
| BLOXAM's Principles of Gothic Architecture, 3d edit. 12mo.   | 1837 |
| ARCHITECTURAL Terms Explained, by John Carter ; a small<br>Manuscript Book in the hand-writing of Alexander Chal-<br>mers ; lent by Mr. J. Corne, who purchased it at the<br>Sale of Chalmers's Library, No. 3951. |      |
| VITRUVIUS's Architecture, translated by Gwilt, royal 8vo.  | 1826 |
| HOSKINGS's Treatise on Architecture, from the Encyclopædia<br>Britannica, 4to.   | 1834 |
| PUGIN's Specimens of Gothic Architecture, 2 vols. 4to.   | 1823 |
| BLORE's Monumental Remains, imperial 8vo.  | 1826 |
| MOLLER's German Gothic Architecture, 8vo.  | 1836 |
| ____ Plates, or Denkmäler der alten Baukunst, folio.   | 1835 |
| WILLIAM of Worcester's Itinerary, by Nasmyth, 8vo.   | 1778 |
| STAVELEY's History of Churches in England, 8vo.  | 1773 |
| MILNER's Treatise on the Ecclesiastical Architecture of<br>England, 3d edition, 8vo.   | 1835 |

LIST OF WORKS QUOTED.

|   |      |
|---|------|
| ANCIENT Rites and Monuments of the Monastical and Cathedral Church of Durham, collected out of Ancient MSS. about the time of the Suppression, (by Davies), 12mo. | 1672 |
| Reprinted in the Antiquities of Durham Abbey, 12mo.   | 1767 |
| CONTRACT for Fotheringhay Church, in Dugdale's <i>Monasticon Anglicanum</i> .   |      |
| CONTRACT for Catterick Church, in the County of York, in 1412, published by the Rev. James Raine, M. A. 4to.  | 1834 |
| CONTRACT for the Monument of Richard Beauchamp, Earl of Warwick ; published in Blore's <i>Monumental Remains</i> , 4to.   | 1826 |
| WILL of King Henry VI. containing Directions for the Building of Eton College, published in Nichols's <i>Collection of Royal Wills</i> , 4to.                     | 1780 |



 The Plates No. XXXIV. XXXVIII. and XLV. are numbered twice, and Nos. XLVII. and LI. are omitted.



## GLOSSARY OF ARCHITECTURE.

**ABACUS**, a tile; the uppermost member in the capital of a column or pier; it is an essential part of the column in the Grecian and Roman orders; in the Tuscan, Doric, and Grecian Ionic it is square; in the modern Ionic, Corinthian, and Composite, each side is curved inwards, and decorated in the centre with a flower, or other ornament. It is also found in almost every variety of pillar or pier in Gothic architecture; but in these styles it is frequently round, or octagonal.<sup>a</sup>

**ABBEY, ABBAYE**, a series of buildings for the accommodation of a fraternity of persons subject to the government of an abbot or abbess. Although differing in name, the architectural features of an abbey are the same with those of other monastic buildings.

**ABUTMENT**, the solid part of a pier, from which an arch immediately springs: called also the *Impost*.<sup>b</sup>

**ACANTHUS**, a plant, called in English “Bear’s breech,” the leaves of which are imitated in the capitals of the Corinthian and Composite orders.<sup>c</sup>

<sup>a</sup> See Plate XV.

<sup>b</sup> Plate XXXII.

<sup>c</sup> Plate X.

ACHELOR, *Achler*, or ASHLAR, hewn stone: a term of frequent occurrence in ancient contracts, parish accounts, &c.

—See *Ashler*.

ACROTERIA, the small pedestals placed on the angles of pediments, to support statues, &c.

ACUMINATED, finishing in a point; a term sometimes applied to the lofty roofs of Gothic buildings.

ADYTUM, the sacred place in a temple, corresponding to the *sanctum sanctorum* of the Jews, and the chancel of a Christian church.

AECCLESIOLA, ECCLESIOLA, a small church or chapel; a term used in Domesday-book.

AEDES, an inferior kind of temple; a chapel: sometimes also applied to a house.

AISLE or AILE, *Isle*, *Ele*, *Æle*, the lateral divisions of a church. The word is spelt ELYNG and ELE, in the contract for Catterick Church; and ISLE in the contract for Fodringhey, or Fotheringhay Church, in Dugdale's Monasticon. Mr. Whewell uses the word Aisle for the central division of a church, as well as for those on each side of it.

ALA, the wing of a building, the side passages in ancient theatres, Roman houses, &c.

ALCOVE, that part of a bed room in which the bed stands, separated from the other parts of the room by pillars or pilasters, as is the custom in Spain, and other foreign countries. In England the term is generally used for the small buildings with seats in gardens.

ALMERY, *Aumery*, *Aumbry*, *Ambr*, *Ambre*. This term is defined by Carter as "a niche or cupboard by the side of an altar, to contain the utensils belonging thereunto." This would make it appear the same as the *locker*, which is a hollow space in the thickness of the wall, with a door to it: but it is evident from many passages in ancient writers, that a more



Chapel in Chepstow Castle.

extended signification must be given to the word Ambry, and that in the larger churches and cathedrals the Almeries were very numerous, and placed in various parts of the church, and even in the cloisters: they were frequently of wainscot, and sometimes of considerable size, answering to what we should now call closets; but the doors, and other parts that were seen, were usually richly carved with open work. In the Antiquities of Durham Abbey frequent mention is made of the Almeries for different purposes. “ Within the Frater-house “ door is a strong Almery in the wall, wherein a great Mazer, “ called the grace-cup, stood. In that almery lay all the plate “ that served the whole convent in the Frater-house on festival “ days; and there was a fine work of carved wainscot before it, “ and a strong lock on the door, so that none could perceive “ there was any *almery* at all, the key-hole being made under “ the carved work of the wainscot.”

ALMONRY, ALMONARIUM, a room where alms were distributed: in monastic establishments it was generally a stone building near the church, on the north side of the quadrangle, or sometimes removed to the gate-house.

ALTAR, Awter, Awter, an elevated table, dedicated to particular ceremonies of religious worship: they were generally of wood during the first four or five centuries of the Christian era, but the Council of Epone in France, A. D. 509, commanded that they should be of stone, and this custom gradually prevailed until the Reformation. (See Bingham's Antiquities, Book viii. c. 6 and 15.) In the early ages of the Christian era there was but one altar in any church, but in later times there were frequently many others besides the high altar, especially at the east end of the aisles, each dedicated to a particular saint, as is still the custom on the Continent. In the contract for Fotheringhay Church it is directed that “ there shall be places for four altars, (auters) besides the high altar.” In the contract for Catterick Church, “ Also the forsaide Richarde sall make with in the quere a *hegh awter*.” In Roman Catholic Churches the high altar is much ornamented, is always placed at the east end of the chancel, and is used for the celebration of mass:

but in England the altars were almost universally destroyed by the Reformers, or their successors the Puritans, and the place supplied by the Communion Table, which is usually of wood, and quite plain.

**AWTERENDE, ALTAR END**, as in the contract for Catterick Church, “a wyndow of two lightes at the awterende.”

**ALTAR-SCREEN**, the partition behind the high altar, separating it from the Lady-chapel, with usually a passage between, to allow the processions to pass, and to surround the altar on certain occasions. In small churches and chapels the east end was frequently ornamented with niches and sculpture, in imitation of the altar-screen in larger churches, and was called by the same name, as in Magdalen and New College Chapels, and in St. Mary’s Church, Oxford. There are very beautiful altar-screens remaining in Winchester, York, and many other of our cathedrals. In the Redcliff Church, Bristol, it remains perfect as in the days of William of Worcester, but concealed by a modern altar-piece, by which the Ladye-chapel behind is also shut out from the church. The case of the Redcliff Church is unfortunately far from being a singular one.

**ALTAR-TOMB**, a raised monument resembling an altar.<sup>d</sup>—“The remains of a saint, or some reliques, were in early times placed under the altar of every church, and were considered as quite indispensable.”—*Hope*.

**ALTO-RELIEVO**, sculptured work standing out from the back ground. *See Basso*.

**ALUR, Alura, Alure, Aloring, Galurping, Alourde, Alurde**. This word occurs six times in the contract for Catterick Church, and from the context it is evidently there used for the parapet wall; but Mr. Raine considers that in strictness of speech it is more properly applicable to the gutter, or horizontal foot and water path which the parapet supported and protected, than to the parapet itself.

“*App the Alurs of the castles the layde’s thanne stode.*”

Robert of Gloucester’s Chronicle.

Hearne in his glossary explains this term as walks only, and derives it from Ambulacra.

<sup>d</sup> See Plates XL. and XLI.

**AMBO**, a rostrum, any raised platform. In the earliest Christian churches there was an Ambo at the east end, for the use of the singers.

**AMBRY, Aumbry, Ambre.** *See Almery.*

**AMBULATORY, or DEAMBULATORY**, a place to walk in, such as cloisters, &c. also the avenues of trees, which were a customary appendage to all monastic establishments.

**AMPHIPHROSTYLE**, a building having a portico at each end: the third order of temples of Vitruvius.

**AMPHITHEATRE**, a double theatre, or very spacious building, used chiefly by the Romans to exhibit the combats of gladiators and wild beasts.

**ANCONES**, the ornaments depending from the cornice of Ionic door-ways.

**ANDRON**, a passage between two houses: an open space or court: an apartment, cloister, or gallery, assigned to the male part of a monastic establishment.

**ANNULETS**, the rings or mouldings about the lower part of the echinos or ovoli of Doric capitals.<sup>f</sup>

**ANNULATED COLUMNS OR PIERS**, clustered together by rings.

**ANTÆ, ANTIS**, a species of pilasters, having a different capital from the columns with which they are used: also the name of the first order of temples according to Vitruvius; in which the body or cella is terminated in front by antæ, or projecting wings, with two isolated columns between.

**ANTEFIXÆ**, in ancient architecture the heads, &c. below the eaves of a temple, used as water-spouts.

**ANTEPEGMENTA**, the three pieces constituting the frame of a door-way: called also Pegmata, and Architrave.

**ANTI-CHAPEL**, the outer part of a chapel, usually running north and south across the west end of the chapel.

**APEX**, the highest point of any thing, applied to the point of a roof or pinnacle, &c.

**APODYTERIUM**, a dressing room, or ante room to a bath in Roman villas, &c.

<sup>f</sup> See Plate X.

**APOPHYGE, APOTHESIS, APOPHYSIS**, the small fascia or band at the top and base of the shaft of columns.

**APSIS, APSE, or CHEVET**, the semi-circular or octagonal part at the east end of the choir of a church. This form is almost universally adopted in Germany and in France. A similar termination is sometimes given to the transepts and nave, and is called by the same name.

**APTERAL**, a temple without columns on the sides.

**AQUEDUCT**, an artificial channel for conveying water from one place to another. The Roman aqueducts rank amongst their noblest designs and greatest works.

**ARABESQUE**, a mode of ornamenting the walls of rooms, much used in the later ages of the Roman empire, which the Italians inappropriately enough call Grotesque, from having seen its first specimens in the grottos or excavations which restored ancient buildings to light; and which have since with still less propriety been called Arabesque, since the Arabs, prevented by their religion from representing animated nature, never knew them at all.—*Hope*.

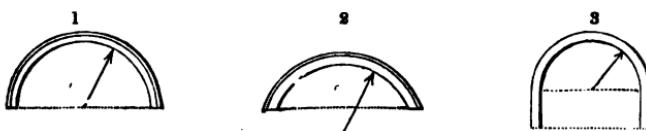
**ARABIAN ARCHITECTURE**, is called also Saracenic and Moorish, and may be called Mahomedan: it owes its birth to that religion, and became the predominating form of building wherever the followers of its tenets have extended their power and arms. It is a fanciful and interesting style, comprising Egyptian, Grecian, and Roman details, with the light fantastic lattice work of the Persians, all, however, blended with taste as well as skill; and the borrowed forms are so moulded and reduced, as perfectly to harmonize with those qualities of grace and elegance which peculiarly distinguish the style. Their columns are remarkable for extraordinary lightness and variety of form, by no means deficient in beauty, and generally support low arcades. The shafts are short and slender; the capitals are either imitations of the Grecian orders, or formed of clustered foliage of their own invention, covered with a plain abacus. The arches are of three sorts, the crescent, the round, and the pointed; the last is supposed by many persons to be an invention of the Arabs, suggested by some of the complicated forms

of Oriental lattice work: it is found in the most ancient Arabian remains at Caubul and Ispahan, amongst the interesting Mahomedan monuments of the tenth century at Cairo, and in numerous other ancient buildings of this style in Spain and Sicily, as well as in more eastern countries.

**ARAEOSTYLE**, a species of temple, with the columns placed widely asunder: the fourth order of temples, according to Vitruvius, in which four diameters are allowed between the columns. This columnar arrangement is suited to the Tuscan order only.

**ARCADE**, a series of arches, either open and supported by columns or piers, or closed with masonry: they were very frequently used for the decoration of the walls of churches, both on the exterior and interior: about the latter end of the eleventh, and beginning of the twelfth century, we frequently find them consisting of circular arches intersecting each other, from which Dr. Milner supposed the pointed arch to have had its origin. <sup>g</sup>

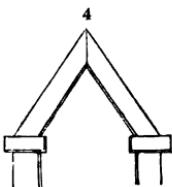
**ARCH**, a construction of bricks, stones, or other materials, so arranged that by their mutual pressure and support they bear a superincumbent weight, resting on the two piers or imposts only, and leaving an open space below. They are, however, frequently built in a wall to strengthen it, and then called arches of construction, or merely cut on the surface for ornament: in these cases they are of course not open, and therefore not strictly answering to the definition of an arch, though so called for convenience. Arches are of various forms and denominations; the most common is the round-headed arch, introduced by the Romans, and generally used until the close of the twelfth century: this may be divided into the semi-circular, (fig. 1.) the segmental, (fig. 2.) and the stilted, (fig. 3.) <sup>h</sup> these three forms are all found abundantly in the



<sup>g</sup> See Plates IV. and V.

<sup>h</sup> See Plate I. Melbourne Church, Derbyshire; and St. Giles's, Oxford.

Romanesque and Norman styles, the third generally in the later period of the Norman style. The triangular arch (fig. 4.) is found only in a few instances in this country, as at Barnack, Northamptonshire,<sup>1</sup> and Barton on the Humber, Lincolnshire; and is not often found on the Continent: it is always supposed to indicate an early date; the Convent of Lorsch, in Germany,<sup>k</sup> is an example said to be of the eighth century. The horse-shoe arch is of three descriptions,—the Moorish, in which the curve is continued, (fig. 5.) the common



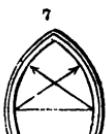
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horse-shoe, (fig. 6.) which resembles the stilted round arch, (fig. 3.) but that the stilts are inclined inwards, instead of being perpendicular; this is found occasionally in the Semi-Norman, or Transition buildings of the twelfth century; the Moorish is rarely, if ever, found in any buildings not of that style; both these may be considered as varieties of the round-headed arch. The third variety of the horse-shoe arch is pointed, (fig. 7.)<sup>1</sup> and is also confined to Moorish examples. The trefoiled arch (fig. 8.) occurs frequently in the Early English style, but generally over niches, or small openings: a variety of this, (fig. 9.) in which the three foils are each a com-



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9



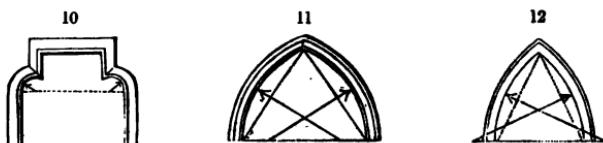
plete semi-circle, is found in early examples on the Continent; and it is observed by Mr. Willis, that this is also the Saracenic mode of treating foiled arches. Another variety, with a square or flat top, called the square-headed trefoil, (fig. 10.) is of frequent occurrence in the thirteenth century. The pointed arch

<sup>1</sup> See Plate I.

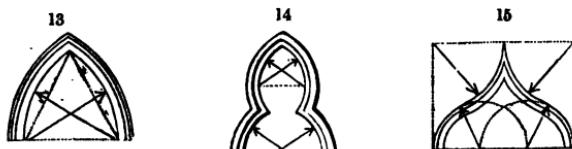
<sup>k</sup> Plate I.

<sup>1</sup> Plate III.

may be conveniently divided into several distinct varieties : the obtusely-pointed (fig. 11.) which we so frequently find in the Semi-Norman, or Transition style, combined with all the other features of Norman architecture in the twelfth century, as at Malmsbury and St. Cross,<sup>n</sup> is probably the earliest. The acutely-pointed, or lancet, (fig. 12.) is usually considered as the earliest pointed arch, (fig. 9 being a mixture of the two styles :) it is found generally in the thirteenth century.



The equilateral (fig. 13.) is considered as the perfect pointed arch, and is commonly found in the Decorated style of the fourteenth century ; as at Marcham, Berks. and St. Aldate's, Oxford.<sup>o</sup> The pointed trefoil (fig. 14.) is used during the same period, but usually over small spaces, or merely for ornament, as at Beverley Minster.<sup>p</sup> The ogee (fig. 15.) was also introduced early in the fourteenth century, and continued to be used



occasionally till the close of the fifteenth, but, like the pointed trefoil, chiefly over small spaces, or for ornament, in canopies, &c. in which it has a very rich and elegant effect. The Tudor arch, (fig. 16.) or as it is sometimes called, the four-centered arch, was introduced towards the middle of the fifteenth century, and was generally prevalent during the reigns of Henry VII. and VIII. During the latter part of this period we also frequently find a sort of flattened arch, in which the two sides are nearly straight lines, with a slight curve at the junction

<sup>n</sup> See Plate II.

<sup>o</sup> Plate III.

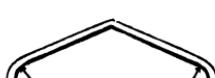
<sup>p</sup> Plate III.

with the impost, as at the Divinity School, Oxford. (fig. 17.) Soon after this the round arch was again introduced, and square-headed openings were commonly used. In the period corresponding to our Tudor era, we find on the Continent several varieties of style distinct from those found in this

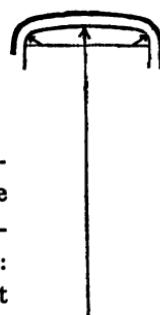
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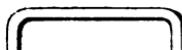


18



country, which are called by Mr. Willis the After-Gothic styles; in France the flamboyant is the prevalent style, at the same period that the perpendicular of Rickman flourished in England: in this flamboyant style there are two distinct forms of the arch, the three-centered, (fig. 18.) and a horizontal line arched at the ends, (fig. 19.) The cinquefoil, (fig. 20.) and multifoil, (fig. 21.) are also considered by Mr. Willis as forms of the arch, but are found only in decoration, and chiefly in windows: he also enumerates some other varieties, but they appear to be confined to the Italian Gothic.

19



20



21



**ARCH OF CONSTRUCTION**, an arch formed in a wall to relieve the parts below from undue pressure.

**ARCH-BUTTRESS**, or **FLYING-BUTTRESS**, (Arc-boutant, Fr.) an arch springing over the roof of an aisle, abutting against the wall of the clerestory, and supporting the roof of the nave: also sometimes applied to the support of a spire, and frequently used for ornament.<sup>q</sup> *See Buttress.*

“*A cors of stone, with an arch buttant.*”

William of Worcester’s Itinerary, p. 200.

“And either of the said isles shall have six mighty arches butting on either side of the clere-story.”

Contract for Fotheringhay Church.

**ARCHITRAVE**, the lowest member of the entablature, resting immediately on the abacus of the capital: also the ornamental moulding running round the exterior curve of an arch.

**ARCHIVOLT**, *Archibault*, the interior curve of an arch, from impost to impost. In the Romanesque or Norman style the archivolt is sometimes quite plain, with square edges, as in Holywell Church, Oxford: <sup>r</sup> these are generally either very early examples, or in very plain and small country churches: more frequently the edges are chamfered off, as in St. Giles’s, Oxford: <sup>s</sup> and in later and richer examples the archivolt is richly ornamented with mouldings. It is also frequently divided into two or three parts, with a bold projection to each, which may be considered as “a number of concentric archways placed within and behind each other: and in this view Mr. Willis calls the whole a compound arch. Each of these divisions may either be left plain, with square edges, or have the edges chamfered, or be ornamented with its separate set of mouldings; but the distinct divisions generally remain clear to the eye, or on the plan, and these divisions are called by Mr. Willis *orders*, (perhaps steps or gradations would be a better term.) The same distinctions apply equally to the Gothic styles, except that in these the divisions are not always so distinct, especially in the later styles, but appear more like a succession of mouldings arranged on a slanting surface.

**AREA**, the open space within a building, as the centre of a court, cloister, &c.

**ARMARIUM, ALMARIUM.** *See Almery.*

**ARRIS**, the line of concourse, edge, or meeting of two surfaces.

**ASHLAR**, *Achelor, Ashler, Aschelere, Aslure, Astler, Achlere, Estlar*, hewn stone used for the facings of walls. “*Clene*

hewen Ashler" is frequently specified in ancient contracts for building, in contradistinction to rough stone.

"A course of Aschelere."

Contract for Catterick Church.

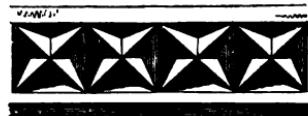
"With clene hewen Ashlar altogether in the outer side, and all the inner side of rough stone, except the bench tables, &c.

Contract for Fotheringhay Church.

**ASPERSORIUM**, the stoup, or holy water basin. In the accounts of All Souls' College, Oxford, in 1458, there is a charge, "pro lapidibus ad *aspersorium* in introitu ecclesiæ." The remains of which may still be seen.—*See Benetier, and Stoup.*

**ASTRAGAL**, a small semi-circular moulding encircling a column, resembling a ring. *See Torus.*

**ASTREATED**, star-like ornaments, used in Norman mouldings, especially in the later period of that style.



**atrium**, a hall of entrance to a Greek or Roman house; also the fore-court, or vestibule.

**ATTIC ORDER**, an arrangement of low pilasters, or other decoration, surmounting the building.

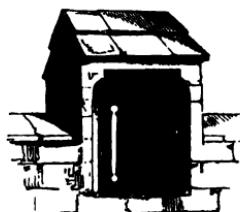
**ATTIC**, a small height of panelling above the cornice in Grecian architecture: also a perpendicular upper story, as distinguished from a sloping garret.

**AUDITORIUM**, the nave or body of the church, where the people assembled to hear sermons.

**AVENUE**, a long narrow passage from one part of a building to another.

**BALCONY**, a projection supported by consoles or pillars, frequently surrounded by a balustrade.

**BALISTRARIA**, a cruciform aperture in the walls of a fortress, through which cross-bowmen discharged their arrows: also the room wherein the *balistre*, or cross-bows, were deposited; and a turret, in which an archer was stationed, projecting from the parapet,



York, interior, in a Battlement.

or from the face of the building. These turrets are extremely common in many parts of the Continent, not only in fortresses, but at the angles of houses in the streets of a town, and in other situations, where the turbulence of the times had rendered them a necessary precaution.

**BALUSTER**, corruptly *banister*, a small pillar swelling towards the bottom, commonly used in a balustrade.

**BALUSTRADE**, a range of small balusters, supporting a coping or cornice, and forming a parapet on bridges, &c. : used also as a railing to enclose altars, &c.

**BALL-FLOWER MOULDING.**—This moulding is generally characteristic of the Decorated style of the fourteenth century ; sometimes it appears in the style of the thirteenth century.

**BAND**, a low flat or square moulding.

**BANDELET**, a diminutive of the foregoing.

**BANDED IMPOST.** *See Impost.*

**BAPTISTERY**, sometimes a separate building, sometimes the part of a church in which baptism was performed by immersion. There is a fine one on the north side of Canterbury Cathedral.

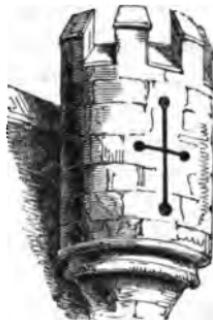
**BARBICAN**, *Barbican*, a kind of watch-tower : also an advanced work before the gate of a castle or fortified town ; or any out-work at a short distance from the main works.

**BARES**, those parts of an image which represent the bare flesh.

“ To make the images, and hands and all other *bares* of the said images, in most quick and fair wise.”

Contract for the Monument of Richard Beauchamp, Earl of Warwick.

**BARTIZAN**, *Bartizene*, a turret or small tower on the top of another building.



York, exterior.



**BASE**, the lower part of a pillar or wall: the member of a column on which the shaft stands: it is divided into the *plinth* and *mouldings*. The Grecian Doric columns have no bases: the Tuscan base is half a diameter in height, and consists of a single plain torus: the proper base of the Roman Doric consists of one torus and an astragal; but in some instances a plinth and simple fillet is used; in others the attic base, consisting of a plinth, lower torus, scotia, and upper torus, with fillets between them: the bases used in the Ionic Order are very various, but the attic base is very often used, and with an astragal added above the upper torus. Mr. Rickman considers it as a beautiful and appropriate base for this order: the base most used for the Corinthian order consists of two tori and two scotia, divided by two astragals; but the attic base, and several other varieties, also occur: the base of the Composite order differs very little from the Corinthian.

**BASEMENT**, the lower story or floor of a building.

**BASE-MOULDINGS**, projecting mouldings placed just above the foundation walls of churches.

**BASE-COURT**, the stable yard, or servants' court, distinguished from the principal quadrangle, or *court of lodgings*.

“ Into the base-courte she dyd me then lede.”—*S. Hawes.*

**BASILICA**, the name applied by the Romans to their public halls, either of justice, of exchange, or other business. Many of these buildings were afterwards converted into Christian churches; and their ground-plan was generally followed in all the early churches, which also long retained the name.

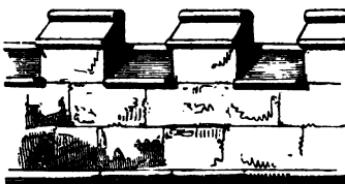
**BASSO-RELIEVO**, sculptured work projecting less than half its proper proportion from a flat surface: when full half it is called *Mezzo-relievo*; when nearly detached from the back ground, *Alto-relievo*.

**BASTILE**, a fortress used for securing prisoners. They were numerous in England under the dominion of the Normans.

**BATH**, a place to bathe in, but applied to a building containing baths. The Roman baths were frequently very magnificent buildings.

**BASTION**, a rampart or bulwark used in fortifications.

**BATTLEMENT**, **Embattailment**, a notched or indented parapet, sometimes panelled, or pierced, or divided into openings, called embrasures. Originally military, but afterwards used freely in ecclesiastical work, both on parapets, and as an ornament on the transoms of windows, &c.—*See Parapet.*



St. Mary's, Beverley.

“With a square embattailment therupon.”

“To the full hight of the highest of the fynials and *bataylment* of the seyd body.”

Contract for Fotheringhay Church.

**BAY**, the space between the principal divisions of a groined or timbered roof; also the part of a window included between the mullions: often called a *day*.

**BAY-WINDOW**, a projecting window, rising from the ground or basement, in a semi-octagon, semi-hexagon, or polygonal form. A bow-window is always a segment of a circle; this term is modern. An oriel window is supported on a kind of bracket, and is usually on the first floor, most frequently over a gateway. These distinctions are little attended to in practice; the terms are commonly used as synonymous even by authors of reputation, and usually careful in their expressions.

“With bay-windows, goodly as may be thought.”

Chaucer's Poem of the Assemblè of Ladies.

“Domus presbyterorum cum 4 Baywyndowes de frestone.”

William of Worcester, p. 196.

**BEAK-HEAD, BIRD'S-HEAD, or CAT'S-HEAD**, ornaments much used in Norman mouldings.\*



**BEAD**, a small round moulding in Grecian architecture: also a Norman ornament, representing a row of beads placed in a hollow.

**BEADED ARCHES**, arches ornamented with the bead moulding. (Whewell.)

**BED-MOULD**, that part of a cornice which is below the corona.

**BED-MOULDINGS**, those between the corona and frieze.

**BELFRY**, a bell tower, or campanile; sometimes detached from the church.

**BELL**, or **VASE**, the body of a Corinthian or Composite capital, supposing the foliage stripped off; called also *Campana*.



**BELVEDERE**, a room built above the roof of an edifice, for the purpose of viewing the surrounding country.

**BENCH-TABLE**, the low stone bench or seat round the walls and pillars in many churches.

**BENETIER**, **BENATURA**, a vessel to contain holy water; called also *Stoup*, and *Aspersion*; commonly placed in the porch, or by the side of the door, of a church, to enable the pious to sprinkle themselves previous to entering.



Hexham Church.

**BERYL**, a precious stone: Mr. Dallaway supposes it to have been agate, or cornelian.

“The flore was pabed with Verall clarified.”

S. Hawes’s Tower of Doctrine, in Percy’s Reliques.

“All was of stone of beryll.

Both the castle and the towere,

And eke the halle and ebery bowere,

Without pieces or joinings.”

Chaucer.

**BILECTION MOULDINGS**, those surrounding the panels, and projecting before the face of a door or gate.

**BILLET-MOULDING**, an ornament much used in Norman buildings, consisting of an imitation of wooden billets, or small pieces of stick, placed alternately with open spaces in a hollow moulding.



**BLOCKING-COURSE**, a course of stone or brick, forming a projecting line, either in the cornice, or at the base of a building without mouldings.

**BORDER**, the outer part, or edge: sometimes used for the cornice, or parapet.

“On the top of the wall, extending from pillar to pillar, was set up a *border*, artificially wrought in stone, with marvellous fine colours, and gilt, with branches and flowers.”

Antiquities of Durham.

**Boss**, an ornament placed at the intersection of the ribs or groins in vaulted or in flat roofs: it is frequently richly sculptured with armorial bearings, or other devices. The bosses on the roof of a gateway at Merton College, Oxford,\* represent the twelve signs of the zodiac, with the royal arms in the centre of the system.—The intersecting part of a cross is also called a boss: the term also signifies a knob, a stud, or any prominent ornament raised above the rest of the work.<sup>t</sup>

**BOSSAGE**, rusticated work.

**BOULTIN**, a name given to the egg or quarter-round moulding.

**BOUQUET**, a term adopted from the French for a finial.

**Bow**, that part of a building which projects in a semi-circular form,

**Bow-WINDOW**, a modern term, descriptive of a modern custom of building windows with a semi-circular projection: distinct from the ancient term, a Bay-window, the form of which is generally a semi-octagon.

**BOWER**, *Bowre*, the ladies' chamber, or parlour, in ancient castles and mansions. These rooms were generally small in size, but very richly decorated, and had usually projecting, or bay windows. Also, any bowed or arched room: a dwelling in general.

“And eke the hall and every bowere.”

Chaucer. Boke of Fame.

\* Plate XXXI.

<sup>t</sup> Plate XIV.



From York Minster.

“Up then rose fair Annetis father,  
Two hours or it wer day,  
And he is gane into the bower  
Wherin fair Annet lay.”

Ballad of Lord Thomas, &c. in Percy's Reliques.

**BOWRE-WINDOW**, chamber window.—*Percy*. Whence perhaps Bow-window.

**BOWTELLS**, *Boutells*, or *Boltells*, the perpendicular shafts of a clustered pillar: also used for any plain round moulding, from its resemblance to the staff of an arrow or bolt. Perhaps also used for the horizontal bars, or transoms.

“*A Boutelle*,” “*A Boutell*.” “*A Grete Boutelle*.”

William of Worcester, pp. 220. 269.

“The windows of free stone . . . . . shall no bowtels haf at all.”

Contract for Fotheringhay.

“A crest of fine entail, with a bowtell carving in the crest.”

Dugdale's Warwickshire. Beauchamp Chapel.

**BRACKET**, **BRACCIO**, a projection from the face of a wall, to support niches, statues, &c, and sometimes merely for the lamps or large wax tapers, so much used in the Roman Catholic service, to stand upon, one or two being frequently placed near an altar, for that purpose. In the reign of Edward III. the head of that king, and of his Queen Philippa, were often used as brackets, as in St. Aldate's, Oxford; <sup>u</sup> in the reign of Henry VII. the half-length figure of an angel is often found either supporting a niche, as at St. Mary's, Oxford, <sup>v</sup> or in other situations.



From York Minster.

**BRANCHES**, the ribs of a groined roof.

**BRASSES**, *Latten*, although not strictly architectural, afford so frequently important illustrations of the architecture of their period, by the designs of canopies, &c. delineated on them, that they ought not to be passed over without some mention. They are seldom to be met with prior to the reign of Edward II. nor did they become general till towards the close of the fourteenth century: the effigies are, at this period, commonly surrounded by arched canopies, ogee-shaped, and crocketted, of

the same kind of inlaid work, elaborately graven. These subsequently vary, according to the style of the age, generally rather preceding than following it. The brasses of J. Bloxham and J. Whitton, 1375, and of H. Sever, 1471, in Merton College Chapel, Oxford, <sup>w</sup> are remarkably elegant.

**BRATTISHING**, a crest, or open parapet, richly carved.

“ And on the height of the said cover (of the Shrine of St. Cuthbert, at Durham) from end to end, was a most fine BRATTISHING of carved work, cut throughout with dragons, fowls, and beasts, most artificially wrought.”

*Antiquities of Durham.*

**BRETISE**, the same as BARTIZAN.

“ *A bretise brade.*”

*Ritson's Metrical Remains.*

**BRETERED**, embattled.

“ Every tower bretered was so clene  
Of chose stone, that were far asunder.”

*Lydgate's Troy.*

**BREST-SUMMER, BRESSUMER**, a lintel beam placed in front of a building to support an upper wall.

**BROACH**, an old English term for a spire; still in use in the north of England, as *Hessle-broach*, &c. They were frequently ornamented with open panelling and crocketted pinnacles, as at Louth Church: in the accounts of the building of this church which are preserved, and some extracts from them, printed by Mr. Britton in his Arch. Antiq. Vol. iv. the broach, or spire, is distinguished from the steeple, or tower. Mr. Hope frequently uses the term for the corner pyramidal turrets, resembling small spires.

**BURSARY**, the place for receiving and paying money by the Bursars, or officers of accounts, in religious houses: the office is still continued in the Colleges of Oxford and Cambridge. The scholars or exhibitioners formerly supported at the Universities by the different monasteries, were also called Bursars.

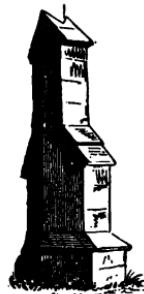
**BUTTERY, BUTLER'S PANTRY**, an office found in all ancient halls, colleges, &c.

**BUTMENTS**, supports or props, on or against which the feet of arches rest.

**BUTTRESS**, *Botress, Botras, Botrasse, Boterasse*, an exterior support, of a great variety of forms. Norman buttresses are usually flat, and without breaks, with very little projection; but the use of the pointed arch caused a great increase in the strength and projection of the buttress, which first became graduated, or divided into stages, then open or perforated, to relieve its heavy appearance, without diminishing its real strength: and this soon led to the flying buttress, carried across by an arch from one wall to another; thus making the buttresses of the side aisles contribute in a very essential degree to support the roof of the nave, choir, &c. These began to be used in the Early English style, as at Salisbury and Chichester; but were not common until a subsequent period. The most common buttress of the Early English style is plain, with a considerably bolder projection than the Norman; sometimes divided into two or more stages, and terminating in a triangular head, with frequently a small cross, flower, or other ornament on the point, but not amounting to a pinnacle, until very late in this style. In the Decorated style various buttresses are used, but all worked in stages, and all more or less ornamented, frequently with niches, &c. and often terminate in pinnacles. The cornice buttresses are generally set diagonally, as in the beautiful Chapel of Edward II. in the Church of St. Mary Magdalen, Oxford. In the Perpendicular style, the buttresses differ little from the last, excepting that they have generally a still greater projection: the flying buttress, as at Salisbury, is more frequently used, and the whole of the buttress is covered over with ornamental panelling, as at the Divinity School, Oxford. \*



Norman Buttress.



Duffield Church, Derbyshire.

“And aither of the said Isles shall have six mighty *Botrasse*.”

Contract for Fotheringhay.

“A body *Boterasse* and a corner *Boterasse*.”

William of Worcester, Itin. p. 209.

\* Plate VIII.

**BUTTRESSETS**, members which have the form of buttresses, but which are so small, or so subordinate, as to be obviously only decorative.—*Whewell*.

**CABLE-MOULDING**, a Norman moulding, much used in the later period of that style.



**CABLING**; the flutes of columns in classical architecture are said to be cabled when they are partly filled by cylinders.

**CAISSENS, CASSOONS**, the sunk panels in flat or vaulted ceilings, or in soffits.

**CAMPANA**, the bell of the Corinthian capital.

**CAMPANILE**, a bell-tower; sometimes detached from the church.

**CANOPY**, an ornamented projection over doors, windows, niches, &c. Canopies are chiefly used in the two later styles of Gothic, although a straight-sided canopy sometimes occurs in Early English niches. Decorated canopies are sometimes triangular, sometimes of an ogee form, others more spiral, and generally richly ornamented with crockets and finials. Perpendicular canopies are of endless variety, but generally flat at the top, and either battlemented, or with a row of the Tudor flower in place of a battlement, but sometimes spiral, with slender pinnacles, more or less numerous.<sup>y</sup>



York Minster.

**CANTED**, angular, polygonal; canted off, sloped off, or chamfered.

**CANTATIVERS**, trusses placed under the modillions in a frieze.

**CAPITAL**, the head of a column. In classical architecture the five orders have their respective capitals; but in Egyptian, Indian, Norman, and Gothic architecture, they are endlessly diversified.<sup>z</sup> In the Pointed styles they are generally very elegantly formed, even when comparatively plain, as at Norwich and Beverley: they are often richly sculptured, as at York. A volume might be filled with examples of the different va-

ties of Norman and Gothic capitals. Norman capitals generally approximate the cushion shape, with a square abacus above: some are round, but there is extreme variety of design in the ornaments: they are generally decorated with mouldings, but some are entirely covered with sculpture; others exhibit rude imitations of the Corinthian and Ionic capitals. Early English capitals are simple in comparison with those of a later style; often bell-shaped, with a bead-moulding round the neck, and a capping with a series of mouldings above: a very elegant and beautiful capital is sometimes formed of sculptured foliage. Decorated capitals are either bell-shaped, clustered, or octagonal, to correspond with the shape of the piers: but the cap-mouldings are more numerous than in the earlier style. In the Perpendicular style there is frequently no capital, the mouldings running from the base entirely round the arch:—this is also the case in the later Gothic styles of France and Germany.



York Cathedral.

**CAP-MOULDINGS**, those which run round the upper part of the capital.

**CAROL, Carroll, Carola**, a small closet in a cloister, to sit and read in; so called from the *carols* or sentences inscribed on the walls.

“In every window of the cloyster were three pews or *carrols*: every one of the old monks had a carrol severally to himself, to which they resorted, and there studied their books.”

*Antiquities of Durham.*

**CARTOUCH**, the blocks or modillions supporting the eaves of a house.

**CARYATIDES**, a name given to statues of women, employed as columns.

**CASEMENT**, a light, or compartment within the mullions of a window: a frame enclosing part of the glazing of a window, with hinges to open and shut: also the name given to a deep hollow moulding, similar to the scotia or trochilus of Italian architecture. William of Worcester distinguishes some varieties

of the *casement*,—as a *casement with levys*, (leaves), *with trayles*, (tendrils, or stalks), *a lowering casement*, (a drip.) From a careful examination of the building he is describing, (St. Stephen's, Bristol) it is evident that he means the tablet or moulding so common in buildings of the fifteenth century, in which various figures of animals, heads, leaves, flowers, &c. are placed at intervals in a deep hollow: a good specimen will be found in Plate XVI. from Merton

College, Oxford: it is there given as a corbel table, which situation it occupies very generally in the Perpendicular style. The specimens from Magdalen and New College, are also corbels by position only, supporting the parapet; in these the figures project so much beyond the face of the wall, that they can hardly be considered as casement mouldings, but there appears to be no specific term for them.—*See Cornice.*

CASTLE, a citadel, or fortified dwelling: CASTELLE is used by Leland for a building containing a well or the cistern of a fountain or water conduit: this rather resembled a small chapel, than a tower.

CATHERINE WHEEL WINDOW.—*See Rose window.*

CATHETA, or CATHETUS, a perpendicular line through the centre of the volute of an Ionic capital.

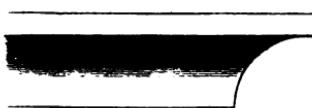
CAT'S-HEAD MOULDING, appropriate to Norman architecture, used principally in the later and richer specimens of that style.



CAULICOLI, the little twists or volutes under the flower on the abacus in the Corinthian capital, representing the twisted tops of the acanthus stalks. \*

CAVAEUM, the inner court of a Roman house.

CAVETTO, a small concave moulding of one quarter of a circle, used in the Grecian and other styles.



CAVEA, the audience part of an ancient theatre.

**CEILING**, *Cpling, Seeling*, the inner surface of the roof of a building or room, concealing the timbers.

**CELLA**, the enclosed space within the walls of an ancient temple.

**CELLS**, the hollow spaces between the ribs of a groined roof: also the small sleeping rooms of the monks.

**CENTRY-GARTH**, *Cemeterp-garth*, a burying ground.

*Antiquities of Durham.*

**CHALICE**, the cup used at the altar, usually of silver or gold, richly chased and enamelled.

**CHAMBER**, a room, or apartment: in ancient surveys distinguished from the hall, chapel, &c. The *great chamber* usually adjoined to the hall, and answered to the modern drawing room, or *withdrawning room*.

**CHAMPE, CHAMP**, a sloping surface.

“A champ.”

*William of Worcester*, p. 268.



*Hucknall Torkel Church.*

**CHAMP-ASHLAR, Champfer, Champferd**, stone-work, canted or sloped off, at the angles of an arch, &c.

“All the champes about the letter (*lattern, brass*) to be abated and hatched curiously to set out the letters.”

*Contract, Earl of Warwick.*

**CHANCEL**, the eastern part of a church, generally divided from the nave by a screen or railing, (*cancellus*) from which the name is derived.

**CHANNELS**, the flutings, grooves, or furrows in a pillar; called also **Canals**.

**CHANTRY, or CHAUNTRY**, a sepulchral chapel, in which masses for the dead were chanted. From the practice which prevailed in the twelfth and following century, amongst wealthy and influential individuals, of bequeathing their bodies to some particular church for interment, with donations of a more substantial nature, originated the foundation of altars, exclusive of that in the chancel, at which masses might be sung for the repose of the dead: the portion thus set apart, which was generally the east end of one of the aisles, was then denominated a *chantry*; in it the tomb of the founder was commonly

placed, and it was separated from the rest of the church by a latticed screen or division, traces of which still remain in some of our ancient churches. In the fourteenth century this custom greatly increased; and small additional side-aisles or transepts were often annexed to churches, endowed indeed as chantries, but erected also for the purpose of sepulture; these contained the tombs of the founder, and others of his family, there buried. Hence arose the construction, about the close of the same century, of small mortuary chapels, or chantries, between the lofty piers of conventional and cathedral churches. Such are the chantries of William of Wykeham, Cardinal Beaufort, and Bishop Waynflete, in Winchester Cathedral. Similar chapels, or chantries, were sometimes erected to the memory of a popular saint; it was then called a shrine, as that of St. Frideswide.<sup>b</sup>

**CHAPELS**, small buildings attached to various parts of large churches or cathedrals, and separately dedicated: also detached buildings for divine service. In former times chapels were often granted in the court-house or manor-house of the patron of a church, as a privilege to himself and family; or for the benefit of one or more families who lived remote from the parish church: at the consecration there was commonly some fixed endowment given to it.

**CHAPITER, CHAPETREL**, “the pillars and *chapetrels* that the arches and pendants shal rest upon.” *Contract for Fotheringhay.*

**CHAPTER-HOUSE**, an apartment for the assembly of a Dean and Chapter to transact business.

**CHAR, or CHARE**, to hew, to work: Charred stone, hewn stone. The will of Henry VI. orders the chapel of his new college in Cambridge to be “*vawted and chare-roffed*;” that is, the whole roof to be of wrought stone, and not the ribs only, as was frequently practised.

**CHEVRON, or ZIG-ZAG WORK**, an ornament characteristic of Norman architecture; but sometimes found with the pointed arch, during



<sup>b</sup> See Frontispiece.

the later period of the Norman style, and the transition to Early English: there are a few rare instances at a still later period, as at Bloxham Church, Oxfordshire.

**CHEVET**, the apse, or east end of a choir, behind the high altar; frequently polygonal or semi-circular: this form is comparatively rare in England, but very frequent in France and Italy, and universal in Germany. The term is French, and was first used in English by Mr. Whittington, in his Ecclesiastical Antiquities of France, published in 1807.

**CHIMNEYS**, *Chimeneys*; in our ancient domestic architecture, commonly known by the name of Elisabethan, since most of the specimens that remain are of the date either of her reign, or that of James I. The chimneys are frequently a very ornamental feature, and may be considered as columns adapted to the purpose. They are found both single, and in clusters, and in a variety of forms, any of them more ornamental than the shapeless masses of bricks that have succeeded them. They do not appear to have been invented or introduced much before the time of Henry VIII. as appears from the following extract from Leland's Itinerary, Vol. viii. p. 66:—

“One thing I much noted in the Haulle of Bolton, how Chimneys were conveyed by Tunnels made on the Syds of the Wauls, betwixt the Lights in the Haulle; and by this means, and by no Covers, is the smoke of the Harthe in the Hawle wonder strangely conveyed.”

Previously to this period the smoke was suffered to escape from the louvre (or cover) in large halls and kitchens, the fire being made of logs of wood laid on iron or brass dogs in the centre of the room; but in the smaller rooms fire-places were built: the arches, or chimney-pieces, as they are called, often remain, but the chimney was carried up only a few feet, when an aperture was left in the well for the smoke to escape; and there was frequently a window immediately over the fire-place.



Chimney in Chepstow Castle.

**CHIMNEY-PIECES** partake of the architectural character of the rest of the building, and of the age, and often remain when no other traces can be found.

**CHOIR, Quire, Quere, Quere,** the chancel of collegiate or cathedral churches; the space between the nave and the high altar, eastward of the cross, when the church is built in that form.

“Joining to the Quire, of the same hight and brede that the said Quire is of.”

Contract for Fotheringhay.

“The Kirke and Quere of Katrik.”

Contract for Catterick.

**CINCTURE**, a ring or fillet on the top and bottom of the shaft of a column.

**CINQUEFOIL**, an ornament, foliation, or tracery, representing the five leaves of a flower: also closely resembling the leaves of clover, which is called in French **CINQUE-FEUILLE**.—*See Cusp.*



**CIRCUS**, a Roman theatre for public games.

**CLEITHROS, Cleithral**, a covered Greek temple, in contradistinction to Hypothral.

**CLERE-STORY, Cler-story**, the old spelling of ‘clear-story;’ the upper story or row of windows in a Gothic church.

“And the cler-story both withyn and without shal be made of clene Ashelar growndid upon ten mighty pillars.”

Contract for Fotheringhay.

The term applies also to the windows in the lantern of the tower, or steeple.

“And in the said stepill shall be two flores, and abof aither flore viii clere storial-windows set in the myddes of the wall.” (This upper part of the tower is octagonal.)

Contract for Fotheringhay.

William of Worcester calls it the *over-story*.

**CLOACÆ**, the common sewers at Rome, remarkable for their solidity and grandeur: they admitted of large boats passing through them, for the purpose of cleansing.

**CLOCHARD, or CLOCHE**, a clock-house, or bell-tower; anciently an insulated building. The tower of Magdalen College,

Oxford, was built originally as a clochard, and was detached. The period when clocks were invented is involved in the obscurity of what are called the dark ages: they are mentioned about the year 840, when Rabanus Maurus is said to have sent a clock and a bell to his friend; but they were probably very imperfect for several centuries after that period, and gradually brought to greater perfection. The custom of having faces or dial plates to clocks is of much later origin, and did not come into general use until a comparatively recent period; as we have numerous examples of sun-dials erected even in the seventeenth century, and they were then much more commonly used than clocks. The large round faces with staring gilt numerals with which so many ancient bell-towers are now disfigured, were mostly erected in the last century. There are a few ancient examples in which the figures are ingeniously introduced in the tracery of a Catherine-wheel window, the effect of which is very elegant, and forms a singular contrast to the shining circles of modern days.

**CLOISTER**, *Cloître*, a monaster, or monastic building, usually of four equal sides, enclosing a quadrangular area, with a covered passage round, the roof of which is commonly, but not always, of groined stone.

**CLOISTERS**, covered galleries of communication between the different parts of a monastic building; now frequently, but incorrectly, used for an arcade or piazza round a quadrangle.<sup>c</sup> The cloisters of our cathedrals have usually no building over them, and some colleges have similar cloisters attached to them, as New College.

“ And in the south side of the *cloystre*-ward another porche joining to the said *cloystre*.”

*Antiquities of Durham.*

**CLOISTER-GARTH**, the space enclosed by a cloister.

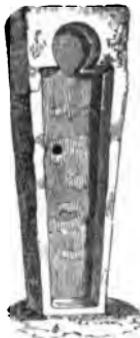
**CLOSE**, the confines of a cathedral, usually enclosed with a wall.

**CLOSET**, a small chamber, or private room: also the small chapels down the sides of a Gothic church or cathedral.

**CLUSTERED COLUMN**, a pier which appears to consist of several columns clustered together.

**COFFER**, a deep panel in a ceiling: the same as Caisson.

**COFFINS** appear to have been generally made of stone in the eleventh and twelfth centuries: they are usually of one solid piece, with sufficient space for the reception of the body cut out, and are rather wider at the head, sloping gradually to the feet. Stone coffins of this kind are continually dug up in old burying grounds in all parts of the country, and are also frequently found in churches, where they were usually placed under low arches in the wall, but have generally been removed from this situation; indeed, few old churches are without empty sepulchral recesses of this description. The lids of the stone coffins were at first merely coped, afterwards more ornamented, until the whole was changed into the elaborate altar-tomb of the fourteenth and fifteenth centuries.<sup>4</sup>



**COILLONS, Coignes, Coins, Quoins**, corner stones, used also for the machicolations of a castle tower.

**COLONNADE**, a range of columns.

**COLUMBARIA**, the holes left in walls for the insertion of pieces of timber, resembling pigeon-holes.

**COLUMN**, a round pillar: the term includes the base, shaft, and capital; the proportions vary according to the style or order: the term is also now applied to the piers in Norman and Gothic architecture; in the Norman style they are generally circular, sometimes square or octagonal, and very massive. In the Pointed style they become gradually lighter, till in the later periods the lightness of the clustered column appears almost marvellous; but much of the appearance is deceptive, as at Winchester the clustered columns actually incase the early Roman pier, yet they do not appear to the eye to be half the thickness.<sup>5</sup>

<sup>4</sup> See Monuments, and Plate XXXIX.

<sup>5</sup> Plate XV.

**COMPARTMENT**, a portion of the centre aisle, (nave or choir of a church) consisting of one arch or one window in length, and of the breadth of the centre aisle.

**COMPASS-ROOF**, an open timber roof; meaning that the timbers of the roof form a sort of arch, by the inclination of the braces.

“But the nave of the church (Ely Cathedral) is *compass-roofed*, and lies open to the leads, like Llandaff.”

Willis's Survey of Cathedrals.

**COMPASS-WINDOW**, a bay-window, or oriel.

“*A compace window.*”—Leland's Itinerary.

**COMPOSITE ORDER**, called also Roman, being invented by that people, and composed of the Ionic, grafted upon the Corinthian: it is of the same proportion as the Corinthian, and in all respects retains the same character, with the only exception of having the addition to the capital of the Ionic volutes and echinus, instead of the caulicoli and scrolls.<sup>f</sup>



**COMPOUND ARCHWAY**. This term is thus defined by Mr. Willis: “An archway which may either be considered as a single arch decorated with a quantity of mouldings disposed in succession on its slanting surface, and supported by a group of shafts and moulded pier edges; or which may be resolved into a number of concentric archways, successively placed within and behind each other: in the latter view the whole may be called a compound arch, archway, or piers; the term archway of course including the arch and its piers or uprights.” The doors of Iffley, Steetley, Southwell, St. Martin's, Leicester, the Divinity School and Balliol College, Oxford,<sup>g</sup> have all compound arches.

**CONCHA**, the concave ribless surface of a vault.—*Whewell.*

**CONDUIT**, a reservoir of water, frequently richly ornamented with sculpture, &c. as the celebrated one which formerly stood at Carfax, in Oxford.

“A noble sprynge, a ryall conduyte-hede,

“Made of fine gold, enameled with reed.”

*Hawes's Tower of Doctrine, in Percy's Reliques.*

**CONFESSORIAL**, a recess in a church, where the priest was seated to hear the confession of penitents. We have very few of them remaining in this country. On the Continent they are usually wooden erections of modern date, resembling a sentry-box divided into two parts, with a latticed window in the partition. There is a singular Confessorial in the porch of St. Mary, Redcliff, Bristol: the seat for the priest is within the thickness of the wall, and there is merely a small round hole for the penitent to whisper through. Similar openings through the wall remain in many churches, and have evidently been used for the same purpose.

**CONSOLE**, an ornamented block projecting from a wall, or the key-stone of an arch, to support a bust, &c.

**COPING**, or **COPE**, the top or covering of a wall or roof, made sloping to throw off water.

**CORBEILLE**, carved work, representing a basket with fruits or flowers, serving as a finish to some other ornament.

**CORBEL**, **CORBETT**, **CORBETEL**, or **CORBEL HEAD**, a short piece of timber or stone let into a wall half its length or more, to carry a weight above it projecting from the general face of the work: it is carved in various fanciful ways. In Italian architecture the most common form is that of an ogee; in Gothic architecture they are most frequently carved in the form of a head, or resemble the capital of a column. They are frequently extremely grotesque; but vary considerably at different periods both in subject and execution, according to the taste of the age. The heads of Edward III. and his queen Philippa<sup>b</sup> are



*Duffield Church, Derbyshire.*

frequent in buildings of that era; and some allusion to the reigning monarch is generally to be found not only in these but in other Gothic ornaments, as in the Tudor flower, &c. &c. Chaucer mentions “Corbelles and imagines” amongst the architectural ornaments of the House of Fame, Book iii.

**CORBEL TABLE**, a row of corbels supporting a parapet, or projection from the wall.<sup>1</sup>

“In height 120 feet to the *corbyl table*.”

Will of Henry VI.

In the contract for Fotheringhay they are called simply the *table stones*.

“Both in table-stones and crestis, with a square embattailment thereupon.”

**CORBIE STEPS**, a Scotch term for the steps up the sides of a gable: a form frequently found in old houses, particularly in the fine old cities of Flanders and Holland, where they produce a very picturesque effect.

**CORINTHIAN ORDER**, the lightest and most ornamental of the three Grecian orders: it possesses the highest degree of richness and detail that architecture attained under the Greeks. The entablature of this order is somewhat more ornamented than the Ionic, having an additional band of modillions in the cornice; the frieze is plain, with an architrave divided into three fasciæ by astragals, and is surmounted by a cymatium. The column is generally fluted, and somewhat more slender than the Ionic, with a peculiar base, called *attic*, composed of three tori and scotiæ, divided by fillets, and stands on a square plinth. Its capital is bell-shaped, surrounded by two tiers of acanthus or olive leaves, (the distinctive mark of the order) covered with a scooped abacus, between which and the leaves



rise up small stalks, called *caulicoli*, gracefully bending over in the form of very small volutes.

**CORNICE**, *Cornish*, in ancient architecture the upper part of the entablature, commencing at the frieze: each order has its particular cornice. In Norman, Gothic, and domestic architecture, the highest course projecting from a wall. In the Norman style, the cornice is frequently only a plain face of parapet, of the same projection as the buttresses; but a row of blocks is often placed under it, sometimes plain, sometimes carved in grotesque heads, and in some instances the heads support small arches, usually circular, but in some cases triangular, as at Iffley, when it is called a corbel table: a plain string is also sometimes used as a cornice. In the Early English style, the cornice is sometimes rich in mouldings, and often with an upper slope, making the face of the parapet perpendicular to the wall below: there are cornices of this style still resembling the Norman projecting parapet, but they consist of several mouldings. The hollow moulding of the cornice is generally plain, seldom containing flowers or carvings, except the toothed ornament; but under the mouldings there is often a series of small arches, resembling the corbel table. In the Decorated style, the cornice is very regular; and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it: in these hollow flowers at regular distances are often placed, and in some large buildings, in towers, &c. there are frequently heads, and the cornice almost filled with them. In the Perpendicular style, the cornice is often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep: in plain buildings, the cornice mouldings of the preceding style are frequently adhered to; but it is more often ornamented in the hollow with flowers, &c. and sometimes with grotesque animals and human figures, as at Magdalen College, Oxford. In the latter period of this style, something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples: and the angels so

profusely introduced in the later rich works are a sort of cornice ornaments.<sup>k</sup>—*Rickman.*

**CORRIDOR**, an open passage or gallery in a large building.

**CORONA**, a large flat and strong member in a cornice, called also the Drip, or Larmier: its use is to screen the under parts of the work, and it has, consequently, a considerable projection. The under part of it is called the soffit.<sup>l</sup>

**CORSA**, a platband or square fascia, the height of which is more than its projection.—*Vitruvius.*

**CORYCEUM**, part of a Greek palæstrum, or Roman gymnasium.

**CUPLE-CLOSE**, a pair of spars for a roof; also used by heralds as a diminutive of the chevron.

**COURSE**, *Cors*, a single range of stones, or of brick.

“A cors without.” (ornament.)

“A cors with an arch buttant.”

William of Worcester, pp. 220, 269.

**COURT**.—*See Base Court.*

**COURT-HOUSE**, a manor-house, the residence of the Lord of the Manor; the court-close often retains its name long after the house has been destroyed.

**COVED CEILING**, an arched ceiling, sometimes flattened at the top: this form is well calculated for the display of painted ceilings, and is much used in the new buildings at Munich, but is comparatively seldom employed in England.

**COVER**, an old term for a louvre, or lantern; also for a canopy.

“All which pictures (figures) were most artificially wrought in stone . . . with a *cover* of stone likewise over their heads.”

Antiquities of Durham.

“An olde kechyn with three *covers* covered with lede.”

Survey of Bridlington Priory. *Archæologia*, XIX.

**COVIE**, a pantry: “one of the covie or pantry windows.”

Antiquities of Durham.

**CREEPERS**, leaves carved on the outward angles of Gothic pinnacles and canopies.<sup>m</sup>

<sup>k</sup> See Plate XVI. called by mistake Corbels. The example from St. Peter's is a Corbel-table; the others are merely Ornamental Cornices in the same situation, supporting the parapet.

<sup>l</sup> Plate XV.

<sup>m</sup> See Crockets, Plate IX.

**CRENELLES**, *Crenels*, open parapets or battlements, with embrasures to shoot through.

**CRENELATED**, *Crenellated*, **EM-BATTLED**, **NOTCHED**, or **INDENTED MOULDINGS**, used in Norman buildings.



**CREST**, *Creste*, carved work, extending as a detached cornice along the top of a building: the copings of battlements and the finials of gables and pinnacles are also called crests.

“A *crest* of fine entail.”—Beauchamp Monument.

“Both y<sup>e</sup> table-stones and *crestes*, with a square embattailment thereupon.”

Contract for Fotheringhay.

“A course of achelors and a course of creste.”—Contract for Catterick.

**CREST-TILES**, ornamental tiles to cover the ridge of the roof.

**CROCKETS**, *CROQUETS*, *CROCHETS*, *Crockitts*, detached flowers, or bunches of foliage, used to decorate the angles of spires, canopies, and pinnacles. The varieties are innumerable.<sup>n</sup> The earliest crockets have a simple curve turning downward, closely resembling the head of the pastoral crook, as at the east end of Lincoln Cathedral: the second have the point of the leaf returned and pointing upward, as on Queen Eleanor's Crosses: in a few of the later Gothic buildings animals are seen creeping on the angles, in place of crockets, as in Henry the Seventh's Chapel, &c.

“Also paid for 54 foot *crockytes*, price 1 foot 2d.”

Account of Louth Steeple.

“With crocketts in corneres.” Piers Plowman's Crede.

**CROSS**, *CRUOPE*, *ROOD*, the usual symbol of the Christian religion. Most large churches and cathedrals are built in this form, with a lantern, tower, or spire, over the intersection. When the four sides are equal, it is called a Greek cross; otherwise a Latin cross. It is also a favorite and appropriate ornament for the point of the gables, buttresses, &c. of churches, and other ecclesiastical buildings; and is found in a



Merton College, Oxford.

great variety of elegant forms. The monumental buildings erected by Edward I. to the memory of Queen Eleanor were called Crosses, being surmounted by this emblem. There was formerly a Cross in every village and market town where public meetings were held and proclamations read; it was either in the church-yard, or at a point where several roads met, and in towns generally in the market-place. Many of these still remain, though generally in a dilapidated state.

**CROSSING**, that portion of a church where the transept crosses the nave.—*Whewell.*

**CROSS-QUARTERS**.—See *Quatrefoils*.

**CROSS-SPRINGS**, the transverse ribs of a groined roof.

**CROZIER**, the staff or insignia of a bishop, or mitred abbot, the head of which is in the form of a cross: it is usually confounded with the pastoral staff, the head of which is in the form of a shepherd's crook; but *both* were carried in procession before the bishop on state occasions.

**CRUCIFIX**, a small ornamental cross, with the figure of our Saviour carved upon it. They are often beautiful pieces of sculpture, in wood, ivory, silver, or gold.

**CROUPE**, *Crope*, a finial, the top of any thing.

“From the erth-table to the *crope*, which finishes the stone work.”

*William of Worcester. Itinerary*, p. 282.

**CRYPT**, a vault, usually under the eastern portion of a church or a castle, employed as a catacomb, or sometimes as a chapel, an oratory, a confessional, or a baptistery.<sup>p</sup> That in St. Peter's Church, Oxford, is well known to the antiquary from the discussions to which it has given rise: that in Oxford Castle is scarcely less interesting, although it has been partly rebuilt, the original columns are preserved in their exact position. William of Worcester calls the crypts of old St. Paul's “*the croudes*.”—*Itinerary*, p. 201.

**CULLIS**, *Coulisse*, a gutter, groove, or channel.

**CUNEUS**, one division of the audience part of an ancient theatre.

**CUPOLA**, a spherical covering to a building: also a lantern on the top of a dome.

CURIA, the hall or apartment for courts of justice or legislature.

CUSHION CAPITALS, a name given by Mr. Whewell to a peculiarly-formed capital, very common in Romanesque and Norman work. They consist of large cubical masses projecting considerably over the shaft of the column, and rounded off at the lower corners. Sometimes they are cleft below, so as to approach in form to two or more such round-cornered masses. They may be considered as rude imitations of the very projecting ovolo and thick abacus which compose the capital of the Grecian Doric. The capitals in the Arcade St. Aldate's Church, Oxford, <sup>q</sup> are plain cushion capitals.

CUSPS, the small arcs with which the parts of the tracery of Gothic windows, &c. are ornamented. The strict meaning of the word is confined to the ornaments at the points, from a supposed resemblance to the head of a spear, (Cuspis); but it is commonly used for the small arcs, which Mr. Willis proposes to call foils. According to the number of them in immediate connection, they are called trefoils, quatrefoils, cinquefoils, septfoils, and multifoils. The cusps are sometimes feathered again, and this is called double feathering.<sup>r</sup> They were first introduced in the twelfth century. During a considerable time, it has been well observed by Milner, this ornament was only used occasionally, but in the end its use became universal. The addition of another cusp on each side of the pointed arch turned its trefoil head into a cinquefoil: in like manner, the introduction of four cusps into a plain circle formed a quatrefoil. William of Worcester calls these *Gentes*.

CYLINDRICAL VAULTING, the most ancient mode of vaulting; called also a wagon, barrel, tunnel, or cradle roof.



**CYMA, CIMA, or CYMATIUM**, an undulated moulding, usually the upper one of an entablature: there are two sorts, cyma recta, or convex; and cyma reversa, or concave, called also the ogee.

**DAIS, DAYS, or Dais, Days, Days**, a raised platform at the upper end of a dining hall, where the high table is placed, as in the hall of Christ Church, Oxford: also the seat with a high wainscot back, and sometimes with a canopy over it, for those who sat at the high table.

**DAYS, BAYS, or Lights of a Window**, the divisions made by mullions.

**DADO, or DIE**, the plain central part of a pedestal.—*See Pedestal.*

**DANCETTE**, the zig-zag or chevron moulding.

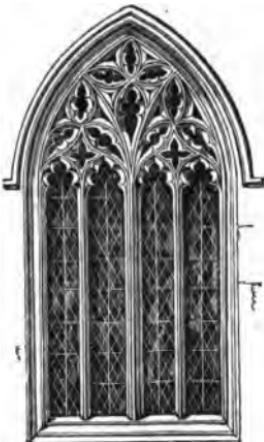
**DEARN, or DERN**, a door-post, or threshold.

**DECASTYLE**, a portico of ten columns in front.

**DECORATED STYLE OF GOTHIC.** This style is considered by Mr. Whewell and Mr. Willis as the Complete or Perfect Gothic, the Early English being ranked as one of the Transition styles, from the Romanesque or Norman, and the Perpendicular as one of the After-Gothics. Its distinguishing features are thus ably summed up by Mr. Whewell: “It is characterized with us by its window-tracery, geometrical in the early instances, flowing in the later; but also, and perhaps better, by its triangular canopies, crocketed and finialed, its *niched* buttresses, with triangular heads, its peculiar mouldings, no longer a collection of equal rounds, with hollows, like the Early English, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned. Among these mouldings one is often found consisting of a roll, with an edge which separates it into two parts, the roll on one side the edge being part of a thinner cylinder, and with-



drawn a little within the other. A capital with crumpled leaves, a peculiar base and pedestal, also belong to this style." The most ready characteristic of this style is to be found in the windows, the tracery in the heads of which is always either geometrical, in circles, quatrefoils, &c. as in the earlier instances, <sup>t</sup> or flowing in wavy lines, as in the later examples; <sup>u</sup> never with mullions running perpendicularly through the head of the window, as in the style which succeeded to it. The head of the window itself is generally an equilateral arch. There are also some very fine circular windows of this style. The doorways of this style are almost as large as those of the Early English: double doors are not so common, but the single doors of this style are often nearly as large as the double ones of the other; they are indeed so much alike, that they are chiefly distinguished by the ornaments.<sup>v</sup> To the open-work bands of the last style succeeds the flowered moulding; and to the toothed ornament succeeds a flower of four leaves in a deep moulding, with considerable intervals between, usually called the ball-flower moulding.<sup>w</sup> Over these doors there is generally a drip-stone, supported by corbel heads;—the heads of Edward III. and his queen very frequently occur;<sup>x</sup> he is always represented with a beard, and his crown on his head. Small buttresses, or niches, are sometimes placed by the side of the doors. The arch most commonly used in this style is the equilateral one, but this is not an invariable rule. Another general characteristic of this style is the arrangement of the shafts in such a manner that the ground-plan of each pier is of a diamond or lozenge form; but plain octa-



Worstead Church, Norfolk.

<sup>t</sup> Plate LXI.<sup>u</sup> Plate LXII.<sup>v</sup> Plates XXII. and XXIII.<sup>w</sup> Plate XXXVIII. *bis.*<sup>x</sup> Plate IV.

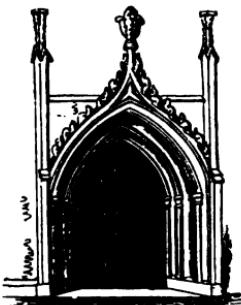
gonal or hexagonal piers are also used in this style in some instances.<sup>y</sup> The Decorated style prevailed throughout the greater part of the fourteenth century; it was first introduced in the reign of Edward I. some of the earliest examples being the celebrated crosses erected to the memory of Queen Eleanor, who died in 1290; but it was chiefly in the reign of his successors, Edward II. and III. that this style was in general use: and as considerable changes were made almost immediately after the death of Edward III. it has been not inappropriately called the Edwardian style.

**DEBASED STYLE OF GOTHIC.** This can hardly be said to be distinct from the Perpendicular, and is certainly not worthy to be called a style, being distinguished only by the utter destitution of almost every real principle of the art, and the omission of every beauty: its characteristics are a general heaviness and inelegance of detail, arched doorways exceedingly depressed, and square-headed windows with vertical mullions, the heads of the lights often without foliations.<sup>x</sup> It is chiefly found in additions, repairs, and alterations, and prevailed from about 1540 to 1640: but during this period some specimens are to be found not unworthy of the better days of the art, particularly of fan-tracery in groined roofs, as in many of the college gateways, and particularly the staircase to the hall of Christ Church, Oxford.

**DENTELE, or DENTIL,** ornaments resembling teeth, used in the bedmould of Ionic, Corinthian, and Composite cornices: they are parts of a small flat face which is cut perpendicularly, and small intervals left between each.

**DENTICULUS,** that member of the entablature which is commonly ornamented with dentils.

**DESIGN,** the plans, elevations, sections, and whatever other drawings may be necessary for an edifice.



Balliol College, Oxford.



DETAIL, the minute parts of a building.

DIAGONAL RIB, the projecting band of stone, generally marking the situation of an arch crossing a compartment of a vaulted roof in a diagonal direction.—*Whewell*.

DIAPER, a panel flowered either with carving in relief, or with colours and gilding.

DIASTYLE, an intercolumniation of three diameters.

DIATHYRA, or PROTHYRA, the vestibule before the doors of a house.

DIAZOMATA, the passages or corridors in a Grecian theatre.

DIPTEROS, having a double range of columns. The sixth order of temples

DISCONTINUED IMPOST.—*See Impost*.

DODECASTYLOS, a building having twelve columns in front.

Dogs, ancient pieces of furniture made of iron, and used for laying wood upon to burn, in lieu of a grate. The figure of a dog is often found at the feet of the statues of females on monuments, as an emblem of fidelity.

DOME, in Italian architecture a cupola, or lofty semi-circular or convex roof, usually surmounted by a lantern. The interior of a dome forms a coved or concave ceiling. So much does the cupola prevail in the old churches both in Italy and in Germany, that the Latin word *Domus*, or house, applied to that of worship *par excellence*, and retained alike in the Italian appellation of *Duomo*, and the German one of *Dom*, given to the cathedral of each city, has in French and English been transferred and restricted to, and become synonymous with, that peculiar part thereof more properly called cupola.—*Hope*.

DONJON, or KEEP, the massive tower usually in the centre of ancient castles: the entrance was generally on the first floor, with sometimes a stone staircase to it on the outside: in other very early instances the only access seems to have been by a ladder, or wooden steps, that could be drawn up for greater security; as in the round towers of Ireland.

DOORWAY, Door, *Port*, the entrance into a building: the doorways of Norman and Gothic buildings afford some of the best indications of the different styles. The Norman door-

ways are characterized by their extreme depth, arising from the enormous thickness of the walls: they are surmounted by semi-circular arches, of which in large churches there are several rows, supported by a corresponding succession of columns along the whole depth of the wall. Those of the earliest or Saxon period, were comparatively small, sustained by plain slender pillars, in the style of the same age, and the archivolt entirely devoid of ornament: but this was soon ornamented by plain thick mouldings, with intervening rows of chevron work.<sup>a</sup> In some very early instances we find the plain triangular arch, as at Barnack.<sup>b</sup> Towards the middle of the eleventh century the doorways were enlarged, and acquired additional ornament, such as triple and quadruple chevron-work, billet, crenelated, and festoon mouldings, round the archivolt, and sometimes down the piers.<sup>c</sup> These doorways are often preserved when every other part of the church has been rebuilt. From the latter part of the eleventh century to the middle of the twelfth, doorways exhibited all the elaborate workmanship of ornamental architecture peculiar to the Norman style.<sup>d</sup> The columns were richly decorated on their surface, the capitals in a better style of finish; the intervening piers were covered with highly-wrought foliage and flowers, or rude figures of saints in panels. The beak and cat-head mouldings, together with the diamond, platted, astreated, pine-cone, and many other varieties, were introduced in the archivolt, on a larger and more finished scale; whilst upon the doorway-plane was rudely carved some emblem of Christianity,



Brixworth Church, Northamptonshire.



Wiston Church, Warwickshire.

<sup>a</sup> Steetley Church, Plate XXI.<sup>b</sup> Plate XX.<sup>c</sup> St. Ebbe's, Oxford, Plate XXII.<sup>d</sup> Iffley, Plate XXI.

such as the Virgin and Child, &c. or sometimes a representation of the Deity, as at Essendine Chapel, Rutland.\* These rude sculptures may possibly be the work of an earlier age, as in France we find them much more frequently on buildings without the confines of Normandy, than within them. The very deep and elaborate doorways which in England are considered as the perfection of the Norman style, are rarely found in Normandy itself.

The doorways of the first or Early English style of Gothic architecture are deeply recessed, with a succession of shafts supporting an archivolt of several gradations, with plain mouldings. The larger doors are often double, divided by a shaft, with a quatrefoil or other ornament over it.<sup>f</sup> The introduction of a small door on each side the large western one generally took place in this age, though we occasionally find it in the previous one. It is to be remarked that the doors of country churches of this style were all small, with merely a plain pointed arch; or sometimes with the trefoil arch, and not unfrequently in some districts the square-headed trefoil, as in St. Thomas's, Oxford.<sup>g</sup>

The doorways of the second, or Decorated style of Gothic, are not so deeply recessed, but on a larger scale, more highly finished, and formed of more graceful arches; generally surmounted with triangular pediments, whose tympanums, as well as the piers below, are sometimes loaded with a variety of little figures, and subjects from scriptural history. The doorways of the latest style of Gothic are generally surmounted with a square head, or pediment, whose spandrels are frequently ornamented with beautiful foliage, or richly-executed sculpture.<sup>h</sup> This is particularly the case in the



Marcham Church, Berks.

\* Plate XX.

f Southwell, Plate XXII.

g Plate XXII.

h St. Mary's Church, Oxford, Plate XXIV.

later portion of this style: but in the earlier and better period, the pediment is often wanting, as at St. Martin's Church, Leicester,<sup>1</sup> and the Divinity School, Oxford.<sup>k</sup> The doorway at the west end of Magdalen Chapel, Oxford, with the figures over it,<sup>l</sup> ought rather to be considered as a doorway within a *porch*, although the projection is so slight that in this country we should hardly give it that name; on the Continent such examples are more frequent.

**DOORWAY PLANE**, the space between the doorway properly so called, and the larger door archway within which it is placed: this space is frequently richly ornamented with sculpture, figures in niches, &c.

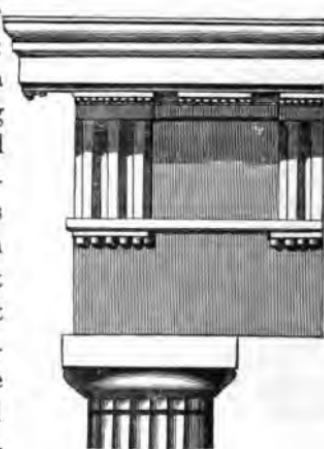
**DORIC ORDER.** This is the oldest of the three Grecian orders; its peculiar characteristics are a short thick column, diminishing considerably between the base and the neck, supporting a high ponderous entablature. The column is fluted with twenty channels; within a few inches round the upper part of which, in the antique were cut one, two, or three grooves, supposed for the insertion of bronze astragals. It is also distinguished by the channels and projecting intervals in the frieze, called triglyphs. This order is generally very massive, the best examples being from five to six diameters high, and have no base.—The Roman Doric differs from the Grecian in being lighter, the columns being generally eight diameters high, and frequently set on a plinth; there is also some slight difference in the capitals.—The intercolumniations of the Doric order are determined by the number of triglyphs which intervene, instead of the number of diameters of the columns, as in other cases.

**DORMANT-TREE**, a large beam lying across a room; a joist, or sleeper.

<sup>1</sup> Plate XXII.

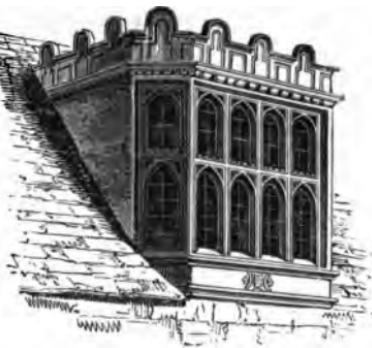
<sup>k</sup> Plate XXIV.

<sup>l</sup> Plate XXIV.



**DORMERS, DORMER WINDOW**, a window set upon the sloping side of a roof, usually belonging to a sleeping apartment.

**DORMITORY, Dorter, Dorts**, a sleeping apartment: in our ancient monasteries this usually consisted of a range of cells on each side of a long and sumptuous chamber.



Merton College, Oxford.

“On the west side of the cloyster was a large house called the *Dorter*, where the monks and novices lay.”

*Antiquities of Durham.*

**DOSEL, or DOSER**, a hanging of rich stuff on a screen of ornamental wood-work at the back of the dais, or seat of state.

“There were *dosers* on the *deis*.”

*Warton's History of Poetry.*

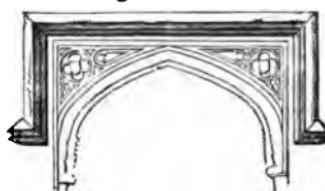
**DOS D' ANE**, the ridge on the top of stone coffins of the eleventh century.

**DOVETAIL MOULDING**, an ornament characteristic of Norman architecture.



**DRESSINGS**, certain decorations and enrichments introduced in the external and internal parts of buildings.

**DRIPSTONE**, a projecting tablet or moulding over doors and windows to throw off the rain. It varies in form at different periods: in the Norman and Early Gothic styles it usually follows the form of the arch; in the Decorated style of the fourteenth century it is frequently in an ogee; at a later period it is almost invariably square, as in the example.—See *Canopy*.



All Soul's College, Oxford.

**DUNGEON**, a vault for the confinement of prisoners: originally the basement story of the **DONJON**, or keep, of a castle,

in which there was sometimes neither door nor window, the entrance being from above.

**DROPS**, or **GUTTÆ**, in the Doric entablature, are small cylinders, or cones, immediately under the triglyph and mutule. —*See Guttæ.*



**EARLY ENGLISH GOTHIC.** Mr. Whewell thus describes the characters of the Early Gothic styles, and observes that the members are as constant in their form as those of the Doric or Ionic orders:—"The base consists of a hollow between two rounds with fillets, with a very marked horizontal spread of the lower part: the capital is no longer as in the Norman, a carved and sculptured mass, with a thick square abacus above, but is a graceful bell, with foliage tending upwards, and curling in an extremely free and elegant manner; and universally in England, often in France, the abacus becomes round, with a characteristic profile, and thus loses that appearance of a termination to the vertical members which it had before exhibited. The mouldings of the arch consist of rounds and deep hollows, producing very strong lines of shadow, and have a continuous and carefully marked section. These bases, capitals, mouldings, sections of piers, of window sides, of strings, and other similar features, are quite as constant in their occurrence as the pointed arch, and much more characteristic; and no view of the formation of the Gothic style at all touches the really important part of the subject, which does not take account of these circumstances."

The windows and doorways are large, frequently divided by a shaft, or a clustered column with a quatrefoil or other ornament over it: the recess of these doors is frequently nearly as deep as in the Norman, but the bands and shafts are more numerous, being smaller, and in the hollow mouldings they are frequently enriched with the singular



Tusk Ornament, Kettew Church, Rutland.

toothed projection which forms the characteristic ornament of this style, although sometimes found in conjunction with the zig-zag or chevron in late Norman work: the windows, which are almost universally long, narrow, and lancet-headed, are commonly called lancet windows; these are frequently combined together in two, three, five, or seven, and the divisions between them are frequently so small, that they appear as one large window of several lights, but they are really separate windows, having their heads formed from individual centres, and generally separate dripstones. One of the most beautiful windows of this character is that of the Chapter House at Christ Church, Oxford: there are also splendid specimens at York, Lincoln, Salisbury, &c. These large windows of five or more lancets are rarely found on the Continent. In the later period of this style, or the latter part of the thirteenth century, windows of two lights under one arch, with an open circle or quatrefoil in the head, are frequently used.

The Early English style may be called the style of the thirteenth century, being perfected in the early part of it, and merged in the Decorated very soon after its close.

**EARLY FRENCH GOTHIC.** Most of the writers on the subject assert that there is a considerable difference between the Gothic architecture of France, and that of England, at the same period: a priority of style has generally been assigned to France, more particularly with regard to the use of tracery in the windows. But after a careful examination and comparison of a great variety of buildings in both countries, the compiler of this glossary feels satisfied that the difference is in a great degree imaginary, arising in part from the erroneous dates assigned by the French antiquaries to many of their most important buildings, as has been well shewn by Mr. Gally Knight in his very interesting and useful "Tour in Normandy." The style of architecture at the same period appears to be identical in the two countries. There are numerous and fine examples of the Early English style in all its purity to be found in France: as the Church of the Seminary at Bayeux, where it is quite unmixed with any other style, and the greater part of the

cathedrals of Bayeux, Coutances, Rouen, and Notre Dame at Paris; in these it is mixed with later styles, but the different parts can be clearly shewn to be of later date also. Even where the geometrical tracery in the windows of the side chapels might seem to throw a doubt on the other parts of the building, as at Coutances, it is shewn by history that the original windows were destroyed in the wars by which a great portion of France was devastated in the fourteenth century, which sufficiently accounts for the difference of style.

**EARTH-TABLE**,—*See Ground-table, and Table-stones.*

**EAVES**, that part of a roof which projects beyond the face of the roof.

**ECCLESIOLA**, a small church or chapel; (*Aecclesiola, Doomsday.*)

**ECHINUS**, **ECHINOS**, the egg and anchor ornament peculiar to the Ionic capital.<sup>m</sup>

**EGYPTIAN ARCHITECTURE** is generally supposed to have been the parent and prototype of all the subsequent styles; the Greeks being supposed to have borrowed the three orders from imitations of Egyptian temples.

The characteristic of the Egyptian temples is the immense volume of their masses; their exterior being usually composed of solid walls, of pyramidal form, enclosing enormous columns, in every variety of distribution; in single, double, or triple peristyles with corresponding porticos. In the porticos the most elaborate workmanship, and the greatest architectural magnificence, were invariably introduced. Two pyramidal walls rose up in front, pierced with doorways, the approach to which was adorned with obelisks, crystal statues of their gods, or those animals most held in reverence by them, such as the sphynx, the lion, &c. The columns of the Egyptians furnish a great variety in style, dimensions, and proportion, though always heavy, and almost invariably imitations of some shrubby

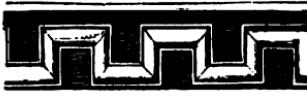


Temple of Carnac.

or arborescent productions of their country, sometimes representing the plain trunk of a tree, sometimes bundles of reeds, or the whole plant of the papyrus, bound together at different distances, and ornamented at the base with palm leaves. The capitals are also found to be representations of almost all the flowers and leaves peculiar to Egypt. There is a striking resemblance between these and many Norman capitals.▲

**ELEVATION**, the front or façade of a structure: a geometrical drawing of the external upright parts of a building.

**EMBATTLED MOULDING**, or **EMBATTLED FRET**, an ornament used in Norman architecture.



**EMBATTLEMENT**, *Embattailment*.

—See *Battlement*.

**EMBRASURE**, the crenelle or opening in a battlement: an opening in a wall, splaying or spreading inwards.

**ENCARPUS**, festoons of fruit or flowers, on friezes.

**ENTABLATURE**, the superstructure or assemblage of members supported by the columns of a portico: it is divided into *architrave*, or parts immediately above the column; *frieze*, or central flat space; and *cornice*, or upper projecting mouldings.○

**ENTAIL**, *Entayle*, the finest and most delicate carving, or embossing.

“The entailing to be at the charge of the executors.”

*Contract, Earl of Warwick.*

This word occurs repeatedly in the same document, and always with the same signification.

Gentil Entayle and Busy Entayle are terms used by William of Worcester for very elaborate carved work.—See *Gentesse, and Cusps*.

“A worke of rich Entayle and curios molde.”

*Chaucer.*

“Of rich entayle wrought out of stone.”—*Lydgate's Troy*.

**ENTERCLOSE**, a passage between two rooms.

*William of Worcester.*

**ENTRESOLE**, *Entersole*, or **MEZZANINE**, a story of low rooms between the ground floor and the principal story of a house.

**EPHEBEUM**, an apartment in the Gymnasium or Palæstra, for the exercise of youth.

**EPISCENIUM**, the upper divisions of the scene of an ancient theatre.

**EPISTYLIUM**, the architrave, the lower of the three divisions of an entablature.

**EPITITHIDES**, or **SIMA**, the upper member of the cornice surmounting the pediment of a temple.

**ESCAPE**, a term sometimes used for the apophyge.

**ESCUTCHEON OF A VAULT**, the pointed vaulting cells between the ribs in the vault of an apse; having the form of a reversed escutcheon.—*Whewell*.

**EURIPUS**, the trench which divided the seats from the arena in a Grecian circus.

**EUSTYLE**, the fifth order of temples, according to Vitruvius, who considered it as the most elegant; having two diameters and a quarter between the columns.

**EXCUBITORIA**, apartments or galleries in a church, where persons watched during the night.

**EXEDRA**, the portico of the palæstra or gymnasium, in which disputationes of the learned were held: also, in private houses, the pastas, or vestibule, used for conversation.

**EXOSTRA**, or **EKKYCLEMA**, a machine used in the Greek theatres to represent what was passing in the interior of a house, &c.

**EXTRADOS**, the exterior curve of an arch, as opposed to Intrados.

**FAÇADE**, the front view or elevation of a building.

**FACE-SHAFTS** sustain Face-arches, which have their back only united to the wall, and therefore appear as if placed on the face of it.—*Willis*.

**FALDISTORY**, the episcopal seat or throne within the chancel of a cathedral.

**FALSE ROOF**, the open space between the ceiling and the roof; a garret: also the space between a groined roof and the timbers of the outer roof, as at King's College Chapel, Cambridge.

**FAN-SHAPED WINDOW**: this may be described as the upper part of a circle, (more than half) of which the circumference is cut into round notches. This window is peculiar to the Early German style.—*Whewell*.

**FAN-TRACERY VAULTING**, the very complicated mode of roofing much used in the Perpendicular style, in which the vault is covered by ribs, and veins of tracery, of which all the principal lines diverge from a point, as at King's College, Cambridge, Henry the Seventh's Chapel, Westminster, &c. &c. Mr. Whewell has given a very excellent description of this kind of vault, with terms for each part.

**FANE, or PHANE.**—See *Vane*.

**FASCIA, or FACIA**, a broad fillet or band in pedestals and cornices.

**FASTIGIUM**, the pediment of a portico.

**FEATHERINGS, or FOLIATIONS**, small arcs or foils in the tracery of Gothic windows, &c. Hence we have also the terms *double-feathered*, and *feathered again*, for cinquefoils and multi-foils.—See *Cusps*.

**FEMERELL**, a lantern, louvre, or cover.

“Spent about the *Femerell* of the new kitchen, and sundry gutters pertaining to the same, xviii<sup>s</sup> viii<sup>d</sup>.”

Journal book of Wolsey's Expences at Christ Church.

Printed in Gutch's Collectanea, Vol. I. 204.

**FERETORY**, a bier, or coffin; a shrine, or tomb: also the chapel in which it is erected.

“*St. Cuthbert's Feretory*.—Next to the nine altars was the goodly monument of St. Cuthbert, adjoining to the quire, having the high altar on the west . . . . . in the midst whereof his sacred shrine was exalted with most curious workmanship of fine and costly green marble, all trimmed and gilt with gold, having four seats or places convenient underneath the shrine for the pilgrims or lame men, sitting on their knees to lean and rest on.”

“Hugh, Bishop of Durham, having finished the chapel called the Galiley, caused a *Feretory* of gold and silver to be made, wherein were deposited the bones of Venerable Bede, translated and removed from St. Cuthbert's Shrine.”

Antiquities of Durham.

**FENESTELLA**, the ambrie or locker near the altar, for keeping the church plate, &c.

**FESSE, or FACE.**—*See Fascia.*

**FESTOON**, an ornament of carved work, representing a wreath of flowers or fruit, with or without leaves: it is thickest in the middle, and small at each extremity, where it is tied, a part often hanging down below the knot.

**FESTOON MOULDING**, a continued wavy line, much used in Norman architecture.

**FILLET**, *Felet*, a small flat face, interspersed between mouldings to divide them: also used for a narrow band, moulding, or annulet, but usually square.

“A Felet,” “A Felde.”—*William of Worcester*, p. 220.

**FINIAL, Fynial**, the ornament which crowns a pinnacle, canopy, pediment, or gable; <sup>p</sup> used by old writers for the whole pinnacle.

“And every botrasse fynish with a fynial.”—*Contract for Fotheringhay.*

**FLAMBOYANT STYLE**, a term invented by the French antiquaries to denote the latest style of Gothic architecture in France, cotemporaneous with the Perpendicular in England: it is readily distinguished by the wavy, flame-like forms of the tracery in the windows, from which it takes its name, and the absence of perpendicular lines. The form of the arch is also different; in place of the four-centered, or Tudor arch, which is rarely, if ever, found in France, in the Flamboyant style, the arch is flattened at the top, consisting of a “straight line in the centre, and the angles rounded off with a quarter circle, giving more or less height to the arch, as the radius of the quarter circle is greater or smaller.” This arch is, however, used principally over doors, and in niches, &c. the pier and window arches are usually equilateral, or



St. Peter's, Cam.

acutely pointed. Windows having tracery, closely resembling this style, are not unfrequently found in England: there is a good specimen in one of the side chapels of Christ Church Cathedral, and another in Magdalen Church,<sup>a</sup> Oxford; but the form of the arch peculiar to this style is rarely found in England.

This style has many features in common with our Perpendicular, although at first sight it differs so much from it: the frequent use of pendants in the place of bosses, and of continuous mouldings round the arches and sides of the windows, with the absence of shafts or capitals, are common to both styles. In the French style we also commonly find the piers without capitals, the mouldings of the archivolt dying away into the pier, in the manner which has been called by Mr. Willis a *discontinuous impost*.<sup>r</sup> The crockets are larger, and more distant than in the Decorated style, and are also more spreading and flat, not so much like round knobs, as in the Perpendicular. It is not uncommon in this style to find windows without any tracery, and filled either with stained glass, or with a peculiar kind of ground glass, in small patterns, which appears to be of the same age. These windows are sometimes found in conjunction with other features that are far from despicable; their age can be ascertained only by the mouldings, usually a deep hollow, continuous without shafts or other ornaments. The porches of this style are very large, rich and elegant, commonly occupying the space of one of the side chapels: the outer arch is usually fringed with open-work, hanging from it in a very elegant manner: the doorway is usually divided into two smaller doors, with flat arches over them, and the doorway-plane above them filled with sculpture. The fringe of open-work, though almost peculiar to this style, is sometimes found in England in the Decorated style, as round the archivolt of a window, in Broughton Church, Oxfordshire:<sup>s</sup> this is, however, of much less elaborate work than those of the Flamboyant style.

FLANK, the side of a building.

**FLUTINGS**, the hollows or channels cut perpendicularly in columns: when the flutes are partly filled by a smaller round moulding, they are said to be *cabled*. In the Doric order they are twenty in number; in the Ionic, Corinthian, and Composite, their number is twenty-four: the Tuscan is never fluted.

**FOILED ARCH**, an arch in the form of a trefoil, cinquefoil, or multifoil.—*Willis*.

**FOILS**, the cusps, or small arcs, in the tracery of Gothic windows, &c. — *Willis*.

**FOLIATION**.—See *Feathering, and Cusps*.

**FOLIATED ARCH**, an arch with a trefoil, cinquefoil, or multifoil under it.—*Willis*.

**FOLIATING SPACE**, the triangular space between the arch and two continuous foils.

**FOOT-PACE**, the dais.

**FOOT-STALL**, the plinth or base of a pillar.

**FONT**, the vase or basin at which persons are baptized, the forms of which are innumerable. Previous to the Reformation, fonts were almost invariably large enough to allow of the practice of immersion; and some antiquaries are of opinion that the earliest specimens are of a larger size than usual, plain, and of rude workmanship, either square or circular, supported upon massive unornamented pillars; and that many of these remain in our country churches, of a date that fairly entitles them to the name of **SAXON**, or prior to the Norman Conquest: but as it is now generally allowed that the Norman style of architecture was introduced into this country about the year 1000, it seems doubtful whether we have any fonts remaining prior to that period, or to which the Saxons have any distinct claim. That fonts were at this early period regarded with peculiar reverence, and generally preserved, whatever changes the church may have undergone, seems to be allowed by all those who have paid any attention to the subject. For this reason **NORMAN FONTS** are almost as numerous as all the subsequent styles together: they are frequently very richly ornamented, and well worthy of preservation: their form is usually



square, supported on five legs, or small pillars ; or circular, at first supported also upon legs, but at a subsequent period assuming the form of a cup, supported on a single pillar or pedestal, and richly ornamented, many examples of which occur during the later Norman period : sometimes they are in the form of a tub, richly ornamented, or with four small pillars placed against it, giving it the appearance at first sight of being square : they are also sometimes octagonal. The font of Iffley Church is a good specimen of this style.<sup>t</sup> EARLY ENGLISH fonts are more frequently octangular, but commonly circular, and sometimes square ; it is not always easy to distinguish them from the later examples of the preceding style, excepting where the toothed ornament peculiar to this style is found, as in St. Giles's, Oxford.<sup>u</sup> Fonts of this style are less common than any of the others, excepting perhaps the DECORATED, of which very few good specimens remain : they are usually octagonal, sometimes hexagonal ; and though the cup-like form is frequently continued, the pedestal is also octagonal or hexagonal, as in St. Mary Magdalene's,<sup>v</sup> and St. Aldate's,<sup>w</sup> Oxford. In the PERPENDICULAR style, the octagon form is almost invariably used ; but in other respects the variety is almost endless. Fonts of this style are frequently very splendid, and the workmanship is usually better than in any of the others. St. Martin's, Oxford,<sup>x</sup> is a fine example of this style, being surrounded by niches filled with figures, in good preservation ;—they are frequently richly panelled. At this period we often find wooden covers of a pyramidal form, corresponding in ornaments and workmanship with the font itself : a few of these may, possibly, remain of an earlier period. This cover is, in some rare instances, fixed to the font, with an opening at the side to enable the priest to make use of it. On the Continent, fonts are frequently enclosed in a distinct building, either attached to the church, or enclosed within it, and called a Baptistry : the only example remaining in England is believed to be that at Luton, Bedfordshire. Fonts are usually of stone or marble, but sometimes of lead ; and that of Canterbury Cathedral, used

<sup>t</sup> Plate XXV. <sup>u</sup> Plate XXVI. <sup>v</sup> Plate XXVI. <sup>w</sup> Plate XXVII. <sup>x</sup> Plate XXVII.

for the baptism of infants of the royal family, was of silver. They are usually placed at the west end, near the south entrance of the church. It was sometimes placed in the galilee, or large porch at the west end, on particular occasions.

“And at the west end of the south angle (of the galilee of Durham Cathedral) was a Font for baptising of children, when the kingdom was interdicted by the Pope.”

Antiquities of Durham.

FORES, the doors which opened towards the street in a Roman house.

FORMERETS, the ribs of a groined roof.

FRATER-HOUSE, the refectory.

“In the south alley of the Cloisters is a large hall called the *Frater-house*. In this Frater-house the prior and the whole convent held the great feast of St. Cuthbert in Lent.”

Antiquities of Durham.

FREE-STONE, stone squared and wrought for building.—See *Ashler*.

FREE MASONS. The history of this society is so much mixed up with that of the architecture of the middle ages, that some notice of them seems to be necessary in any work on the subject. Their early history is involved in obscurity; but in the tenth century we find them established as a free guild or corporation in Lombardy: towards the close of the same century they obtained bulls from the Pope confirming and enlarging their privileges, giving them in addition the exclusive right to build churches throughout Christendom, making them wholly independent of the sovereigns of the different countries in which their works were carried on, and responsible to the Pope alone. Natives of all countries were admitted into their ranks; and wherever any great work was to be executed, there they assembled in sufficient numbers for the purpose, and as soon as that was completed removed to some other, perhaps distant, work, where their services were again called for. In this manner the spread of any improvements or discoveries was so rapid as to appear almost simultaneous. In the words of Mr. Hope, in his valuable History of Architecture, “The architects of all the sacred edifices of the Latin Church,

wherever such arose—north, south, east, or west—thus derived their science from the same central school; obeyed in their designs the same hierarchy; were directed in their constructions by the same principles of propriety and taste; kept up with each other, in the most distant parts to which they might be sent, the most constant correspondence; and rendered every minute improvement the property of the whole body, and a new conquest of the art. The result of this unanimity was, that at each successive period of the masonic dynasty, on whatever point a new church or monastery might be erected, it resembled all those raised at the same period in every other place, however distant from it, as much as if both had been built in the same place by the same artist. For instance we find, at particular epochs, churches as far distant from each other as the north of Scotland and the south of Italy, to be minutely similar in all the essential characteristics. But the more arbitrary ornamental parts might each by its different artist be executed according to his own fancy, or desire of distinction; and these preserved so little unity or similitude, that in most buildings, bases, columns, architraves, basso relieveos, cornices, and other members, often offer a diversity equal to that of the number of individuals employed upon them.—*Hope*, pp. 239—241.

It must, however, be borne in mind, that the body of Free-masons was strictly ecclesiastical, the Pope being at their head; and that the leading members were the bishops and higher orders of the clergy, who being the only educated body were almost of necessity the sole architects of that period. It has often been justly observed, that if the clergy of the present day would pay more attention to the subject, the face of the country would not be disfigured by the barbarous piles of brick and mortar which now offend the eye of taste in almost every direction, nor the magnificent structures of our ancestors mutilated in the shameful manner in which we now find them. In very many instances we find that much of this mutilation has been done within the memory of man, or within the last fifty years, as in the beautiful church of Adderbury, in Oxfordshire,

where the tracery of the windows was cut out within that period, to save the expense of repairing them; and hundreds of similar instances might be named. It is much to be wished that some knowledge of church architecture were made an essential part of the education of a clergyman, especially an archdeacon. In other respects, Mr. Hope's theory of the exact uniformity of style produced by the Free-masons is somewhat overstrained; since there is a marked difference both in the early and in the later Gothic styles of each separate country. It is only during the fourteenth century, for the space perhaps of about seventy years, when the Decorated style of Rickman, or the Perfect Gothic of Whewell, prevailed, that any thing like positive uniformity can be found in the different countries of Europe; and even then, peculiarities may be traced in each country, often even each different province has something peculiar to itself, though subordinate to a general uniformity of appearance.

**FRANCH-BOTRAS**: this term occurs in the contract for Catterick Church several times, and is explained by Mr. Raine as an angular or corner buttress, but appears to mean only a buttress of free-stone, (French Pierre) as in one instance it is evidently distinguished from the corner buttress, "with a *franche botras* at the *mydwards* of the elyng, (aisle) and a dore and a botras on the north-west cornere."

**FRENCH PIERRE**, free stone; stone-work elaborately carved.

"Betwixt the high altar and St. Cuthbert's feretory was all of French Pierre, curiously wrought both on the outside and the inside, with fair images of alabaster, and gilt, being called in the ancient history the Lardose."

Antiquities of Durham.

**FRET**, an ornament consisting of fillets intersecting one another at right angles: the embattled and lozenge mouldings are called frets.<sup>y</sup>

**FRET-WORK**, any thing made rough with minute carving.

**FRETTED Roofs**, groined roofs, much intersected by bands.<sup>z</sup> William of Worcester describes the western door (or porch) of

Redcliffe Church as “*FRETTED yn the hede*,” and the roof of the same church as *FRETTED*.—*Itinerary*, p. 268.

**FRIEZE**, **FRIZE**, or **FRISE**, the middle member of an entablature, which rests on the architrave, and supports the cornice. In the Tuscan order it is always plain; in the Doric it is ornamented with triglyphs; in the Ionic it is sometimes swelled or cushioned; in the Corinthian and Composite it is variously decorated, at the pleasure of the architect.

**FORUM**, a market-place; a court of justice.

**FRONTISPICE**, the face or fore part of a house; but more usually applied to its decorated entrance.

**FUST**, the shaft of a column.

**GABLE**, **Gabell**, **Gabell**, **Gabill**, the upright triangular piece of masonry or wood-work at the end of a roof, or canopied niche. Gables of houses were frequently richly carved, particularly during the reign of Elizabeth. \*

**GABLETS**, **Gabletz**, small gables; triangular decoration of buttresses; gable-formed canopies over tabernacles, niches, &c. Towards the end of the fourteenth century the sides of these began to be carved, gracefully rising in sweeping lines up to the finial. The contracts for the tomb of Richard II. and his queen Anne, in 1395, specify “tabernacles, called hovels, with *gabletz*” at the heads of the two statues.

*Rymer's Fœdera*, Vol. vii. p. 798

**GABLE-ROOF**, a roof open to the sloping rafters or spars, without cross beams or arches.

“The great cross isle, or transept, is *gabell-roofed*, in a sloping fashion, with painted beams and rafters.”

*Willis's Survey of Cathedrals*, Vol. ii. p. 334.

**GABLE-WINDOW**, the end window beneath the gable.

“Item, in the east end of the said quier (of Eton Chapel) shall be set a great *gable-windowe* of seven bays, and two butteraces, and either side of the said quier seven windowes.”

*Will of Henry VI.*

“And the forsaide Richard shall make a windowe in the *gavill* of five lights.”—*Contract for Catterick Church*.

**GALILEE**, a small gallery or balcony, open to the nave of a conventional church, from which visitors might view processions; it usually communicated with the residence of the abbot, or other head of the establishment: also a porch at the west end of a church or chapel, in which monks or nuns were allowed to see their relatives of the other sex. In the early ages there was always a penitential porch, called a galilee, attached to every church, usually at the west end, but sometimes a sort of side portree, or side aisle, open to the exterior, but divided from the body of the church by a wall: in these public penitents were stationed, and bodies were sometimes deposited previous to their interment. The galilee was often of considerable size, as at Ely and Durham Cathedrals. This was probably the same with the parvis, in which the courts of law were held.

**GALILEE-STEEPLE**, the tower at the west end of a cathedral or church; so called from its being over the galilee. In small churches the arches supporting the tower at the west end were often left open, and sometimes there was a thoroughfare passage through them, as at St. John's Church, Bristol, where the belfry tower of the church forms one of the gateway towers of the city.

“On the right hand of the north alley, at going into the galley, under the belfrey, called the *Galiley-steeple*, was St. Saviour's altar: the north end of which altar-stone was fixed into the wall, from the foundation of the church.”

Antiquities of Durham.

**GALLERY**, a narrow passage, frequently included in the thickness of the walls: also, a modern excrescence for pews or singers. The organ gallery in many churches is placed in the situation of the rood-loft, or screen, dividing the chancel from the nave; in ancient times it was usually at the west end, and this practice is still continued on the Continent. The term is also used for the long chamber for dancing found in most great mansions of the Elizabethan era.

“The galleries right wele ywrought,  
“As for dauncing and otherwise disperte.”

Chaucer's Assemblie.

**GARLAND**, a band of ornamental work surrounding the top of a tower, &c.

**GATEWAY**, the gate of entrance leading into the courts of a building, as a castle, an abbey, a college, &c. or through the walls of a city; of which several interesting specimens still remain. The gateway was generally more ornamented than most other parts of the building, being usually surmounted by a tower, with frequently an oriel window projecting from it, and almost invariably a groined roof over the archway; these were richly ornamented with rib mouldings, bosses, &c. a custom which continued in Oxford to a much later period than in most other parts of the kingdom.<sup>b</sup>

**GARGOYLE**, *Gargle*, *Gargyle*, *Gur-gyle*, *Gurgulio*, a projecting water-spout, frequently formed of the open mouth of some monster; but the figure of a man, projecting from the cornice or buttress, with the water issuing from his mouth, is also frequently used, as at Merton College Chapel, Oxford.

“And every house covered was with lead,  
And many a *gargoyle* and many a hideous head,  
With spouts through, and pipes, as they ought,  
From the stone-work to the kennel wrought.”

*Lydgate's Boke of Troye.*

“From the erth-table to the *gargyle*, and from the *gargyle* to the crope, which finishes the stone-work.”

*William of Worcester. Itin. 282.*

“Gargeyld with grayhounds and with many lyons,  
Made of fine gold; with divers sundry dragons.”

*Hawes's Tower of Doctrine; in Percy's Reliques.*

**GENTISE**, *Gentil Entaile*, *Busp Entaile*, elaborate carving in open-work.—See *Cusps*; in which sense the term *Gentese* is clearly used by William of Worcester.

“The west dore (of Redclyff Church) fretted yn the hede with grete *gentese* and small, and fylled with entayle with a double moolde, costely don and wrought.”

*William of Worcester, p. 268.*

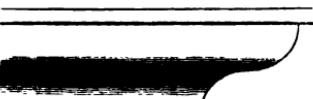
<sup>b</sup> *Plate XXIX.*

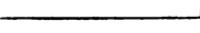


**GESTATIO**, a place for exercise on horseback, or in a carriage.

**GLYPHS**, the perpendicular flutings or channels in the Doric frieze; whence tryglyph, and semi-glyph.

**GOBBETTS**, squared blocks of stone.

**GOLA**, or **GULA**, a moulding;  more usually called cyma reversa, or ogee.

**GORGE**, a hollow moulding; a  cavetto.

**GOTHIC ARCHITECTURE**.—This term is considered by some authors to include the Romanesque, Saxon, Norman, or by whatever other name the early Christian style, distinguished by its massive character and circular arches, may be called; but it is now generally understood as distinct from it, and is thus admirably defined by Mr. Whewell:—“ It is characterised by the *pointed arch*; by pillars which are extended so as to lose all trace of classical proportions; by shafts which are placed side by side, often with different thicknesses, and are variously clustered and combined. Its mouldings, cornices and capitals, have no longer the classical shapes and members; square edges, rectangular surfaces, pilasters and entablatures, disappear; the elements of building become slender, detached, repeated, and multiplied; they assume forms implying flexure and ramification. The openings become the principal parts of the wall, and the other portions are subordinate to these. The universal tendency is to the predominance and prolongation of *vertical lines*; for instance, in the interior, by continuing the shafts in the arch-mouldings; on the exterior, by employing buttresses of strong projection, which shoot upwards through the line of parapet, and terminate in pinnacles. The pier is, in the most complete examples, a collection of vertical shafts surrounding a pillar, of which the edges are no longer square. The archivolt consists of members corresponding more or less to the members of the pier, and consequently is composed of a collection of rounds and hollows, and loses all trace of its original rectangular section. The piers send up vaulting shafts, which give an independent unity to the compartment which

they bound : and the clerestory window and its accompaniment have a necessary relation to the symmetry of this compartment : the triforium of course conforms to the same rule. At the same time, the workmanship improves much, both in skill and taste, and carries the predominating character into the details."

But all these changes were introduced gradually in the course of several centuries, and the Gothic style has, consequently, been divided into three distinct periods, besides a period of transition between the Circular and Pointed styles, which lasted through the greater part of the twelfth century : during this period the circular and pointed arches are frequently used indiscriminately in the same building ; the ornaments, although generally partaking of the earlier style, begin to be better executed, and more elaborate ; and the general appearance of the buildings assumes a lighter character. The first style of Gothic in this country, called by Mr. Rickman the **EARLY ENGLISH**, prevailed throughout the thirteenth century. The **DECORATED** style, or **PERFECT GOTHIC**, prevailed during the greater part of the fourteenth century. The third and last style, called by Mr. Rickman the **PERPENDICULAR**, may be called the style of the fifteenth century ; but specimens may be found as late as 1640, though often much debased, and mixed with the Italian style, then prevalent. The beautiful fan-work roof of the staircase to the Hall of Christ Church, Oxford, is of the last-mentioned date. It has been well observed by Mr. Willis, that the complete Gothic style did not arise at once from the Romanesque ; but that, on the contrary, there is in every country a different intermediate style, which has been called Early Gothic, but may substitute the name of each country as a distinction ; thus we have Early English, Early German, Early French, and we may add, Early Italian. In Italy the Gothic was at once superseded by the Revived Classical, but in other countries it had time to decline into forms which may be termed the After Gothic, and which in Germany, the Netherlands, France, and England, constitute as many different styles, although derived from a common

parent. In the two latter they have been termed Flamboyant and Perpendicular, from the forms of the tracery in the windows, and were all eventually superseded by the Revived Classical, which spread itself from Italy over the whole of Europe.

GRANGE.—*See Horreum.*

GREES, *Grese*, *Grpse*, *Gressys*, *Greece*, *Greeses*, (Gressus) degrees or steps: a staircase.

“ Item, I have devised and appointed six *Greeses* to be before the high altare, with the *grece*, called *gradus chori*.”

Will of Henry VI.

“ The fyrrt *gryse* called a stypp, ben twey weyes.”

“ The second waye goying northward by a hygh *grese* called a steyr of xxxii steppys.” William of Worcester, *Itinerary*, pp. 175, 176.

“ It stood against the first *grees*, or step.”

Antiquities of Durham.

“ A *grece* there was ychesel all of stone,

Out of the rocke, on whyche men did gone

Up to the toure, and in lykewise did I.”

Hawes’s Tower of Doctrine, in *Percy’s Reliques*.

“ Also the forsaide Richarde sall make with in the quere a hegh auter . . . . with thre *greeses* accordaunt there to.”

Contract for Catterick Church.

GROINS, the lines which the surfaces of vaults form by their intersections, when the angle is external, forming an edge; when it is internal, or forms a nook, they are termed Ridges. In Gothic vaults the groins are always covered with ribs, and very often the ridges also, while other ribs are occasionally applied to the plain surfaces of the vaulting cells. These three classes of ribs may be designated as Groin Ribs, Ridge Ribs, and Surface Ribs, respectively: the Diagonal Rib is that which occupies the groin of a quadripartite vault, and therefore the diagonal of its plan. —Willis.

GROINED Roofs, vaulted ceilings supported by groins or ribs, at first simple in parallel lines, afterwards intersecting each other, and at a later period minutely subdivided into the

most beautiful fan-work tracery: bosses or rosettes are usually placed at the intersection of the ribs, and sometimes pendants hang from them.

**GROUND-TABLE-STONES**, the projection near the ground on which the base mouldings rest.

“The ground (foundation) of the sayd body and isles to be maad within the ende, (query the earth) under the *ground-table-stones* with rough stone; and fro the *ground-table-stones* . . . . all the remenant . . . . with clene hewen ashler.”—Contract for Fotheringhay.

**GUTTÆ**, ornaments resembling drops, used  in the Doric entablature.—See *Drops*.

**GUILLOCHI**, ornaments used in cornices in Italian architecture, consisting of bands or strings interwoven so as to form a series of similar figures.

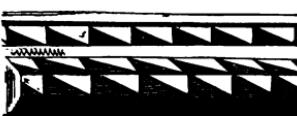
**GURGOYLE**.—See *Gargoyle*.

**GYMNASIUM**, a place for exercise, public or private; called by the Greeks *Palæstra*.

**GYNÆCEUM**, **GYNÆCONITIS**, that part of a Greek house appropriated to the women.

**HABENRY**, (Chaucer) a barbican: a corner turret.—See Warton on Spencer, and his Hist. Eng. Poetry, l. 392.—Mr. Dallaway conjectures this term to signify niches, or tabernacles.

**HALL**, a large apartment on the ground floor of a house: also the refectory or dining hall of a castle, monastery, or college, &c. These halls were generally lofty, with handsome timber roofs, ornamented with pendants, &c. as at Christ Church, Oxford, Crosby Hall, &c.: there was also usually a louvre in the centre of the roof originally, to allow the smoke to escape. Often used as synonymous with house.

**HATCHED, NOTCHED, or SAW-TOOTH MOULDING**, an ornament which looks as if cut with a hatchet, used in Norman architecture. 

**HEIL**, *ȝytle*, to cover, or tile.

“All *ȝhyled* with lede low to the stones.”

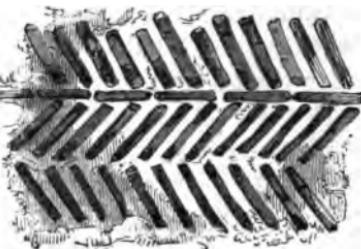
*Piers Plowman's Crede.*

Wat Tyler was originally called the Heiler.

**HELICES.**—*See Caulicoli.*

**HEMICYCLE**, a machine used in the Grecian theatres, to represent what was passing at a distance, or on the sea.

**HERRING-BONE WORK**,—courses of stone laid angularly, usually considered as an indication of the early date of the building; it is found in some of the earliest remains in this country, and in the church of the Holy Cross, at St. Lo, founded by Charlemagne.



Brixworth Church, Northamptonshire.

**HERSE**, *Hearse*, *Herce*, *Heare*, a frame set over the coffin of any great person deceased, and covered with a pall: this was of light wooden laths, and appears in many instances to have been part of the furniture of the church, to be used when occasion required. The brass frame of a similar form, over a tomb or monument, was also called a herse.

“Also they shall make in like wise, and like latten, (brass) a hearse to be dressed and set upon the said stone, over the image, to bear a covering to be ordeyned.”

Contract for tomb of Richard Beauchamp, Earl of Warwick, temp. H. VI.

**HEXASTYLE**, a portico which has six columns in front.

**HINGES**, *Gemmels*, these were made very ornamental in the Norman and Early Gothic periods; previous to the use of panelling in the fourteenth century they sometimes covered the surface of the door with their flowing lines.

“Gemmels and lock of silver.”

Inventory of Plate, Lincoln Cathedral, 1536.

**HIP-KNOBS**, ornaments on gable ends.

**HIPPODROME**, a building where the ancients exercised horses.

**HOLY-WATER FONT**, the basin carried in processions.

“There was borne before the cross every principal day a *holy-water font* of silver, very finely engraved, and parcel gilt.”—Antiquities of Durham.



Hip-Knob, Friargate, Derby.

**HOLY-WATER STONE**, the basin for holy water, usually of stone or marble, placed near the entrance into the church: sometimes under a niche attached to the wall, or to a pillar, and called a *Stoup*: sometimes on a pedestal, standing detached from the wall. It is distinguished from the lavatory or *piscina* only by its use, and having no hole in the bottom.

“There were two *holy-water stones*, of a very fine blue marble: the better of them stood within and opposite to the north church-door, fixed in the corner of the pillar.”—*Antiquities of Durham*.

**Hood Moulding**, the upper moulding of a label or canopy over a Gothic door or window, in the interior; corresponding with the drip-stone on the exterior.

**HORREUM**, a grange, granary, or repository of corn; such as belonged to the more wealthy abbies.

**HOSPITALIA**, the side doors in the scene of a theatre.

**HOVEL, House, Housing**, a tabernacle, or niche for a statue.

“In and about the saide tombe to make xiv principal housings,” &c.

Contract for the Tomb of Richard Beauchamp, Earl of Warwick.

**HUTCH**, a chest or cupboard, where the sacred utensils were kept; the same with the *Ambrie* or *Locker*.

“The which chalice lays in Trinity Hutch.”

Accounts of Louth Spire.

**HYLING**, the roof of a building.—*See Heil.*

This word occurs in an indenture, 24th Henry VIII. for re-building the north and south *hylings* of Barnley Church.

Whitaker's History of Whalley.

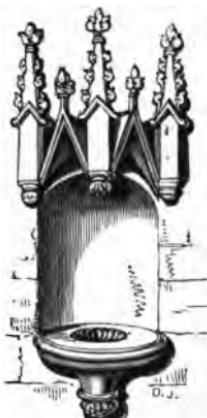
**HYPÆTHRA**, the seventh order of temples, according to Vitruvius: the cella was open to the sky.

**HYPERTHYRUM**, the lintel of a doorway.

**HYPOTHACHELIUM**, the neck or frieze of a capital.

**HYPOGÆUM**, a vault; a crypt.

**ICHNOGRAPHY**, the ground-plan of a building.



Hessle Church, Yorkshire.

**IMAGE**, a figure, statue, or painting. The use of images in churches was first introduced soon after the second council of Nice, which was held in 792: previously to that time it appears plainly enough, (says Stavely, p. 241) “as well from the opinion of Beda, and the esteem that the Saxons have had of Images, and their use, as from many other notable historical evidences, that it was not the practice of those times either to invoke saints, or to worship their images.”

“To make of the finest latten to be gilded that may be found, xiv *images* embossed, of lords and ladyes in divers vestures, called weepers, to stand in housings made about the tombe.”

“Four images of stone to be painted with the finest oyle colours, in the richest, finest, and freshest clothings that may be made, of fine gold, azure, of fine purple, of fine white, and other finest colours necessary, garnished, bordered, and powdered in the finest and curiosest wise.”

Contract, Earl of Warwick, Beauchamp Chapel.

**IMPLUVIUM**, the cistern in the central part of the court of a Roman house, to receive the rain water.

**IMPOST**, a facia, or abacus, on the horizontal moulding, which crowns a pier or pilaster, and from which an arch springs. The capital of the pilaster is called the impost; and varies in form according to the order with which it is used; sometimes the entablature of an order serves for the impost of an arch. Mr. Willis has very accurately divided Imposts into several classes, his enumeration of which is here given, and his illustrations copied in Plate XXXII. by his kind permission:—

“Impost is, properly speaking, an abstract term implying the point where the vertical line joins the curve; but it is here used rather as relating to the manner in which that junction is managed with respect to the decorative parts. The simplest impost is that in which the mouldings of the arch are con-



All Soul's College, Oxford.

tinued without interruption down the uprights to the ground or base, the impost having no mark of distinction of any kind : this may be termed *Continuous*, fig. 1.

“ In another class of archways there are neither mouldings or capital at the impost point ; but the moulding of the arch is, nevertheless, different from that of its pier, and the junction of the two is managed by allowing them mutually to die against each other. This may be distinguished by the term *Discontinuous*, fig. 2, 3. These two imposts are chiefly used in the later styles of Gothic.

“ Another kind of archway has the impost decorated with horizontal mouldings, upon which the arch mouldings stop ; below these is a shaft, which may be either round, octagon, square-edged, or decorated with flutings and mouldings ; and may or may not have a capital, to which the impost mouldings serve as an abacus, or in Romanesque and earlier examples, as a kind of entablature. These imposts are divided into two classes, which may be called *shafted* and *banded*. In *shafted* archways the horizontal section of the upright is different from that of the arch taken immediately above the impost, and generally much plainer, fig. 4. This impost is the most common of all.

“ In *banded* archways, on the contrary, the section of the upright is the same as the section of the arch, so that the shaft appears to pierce and pass through its capital, and to be carried over the arch, while the impost mouldings and foliation of the capital appear like a band fastened round the mouldings of a continuous archway, fig. 5.

When arches or ribs spring from a corbel, these distinctions vanish : but such arrangement may be called a *corbelled* impost, fig. 6.

Some archways have what may be termed *double* imposts ; that is, one placed over another, the mouldings of the pier are continued through the capital, as in a banded impost ; but above this the arch mouldings having a different profile, are made to die against those of the pier, as in a discontinuous impost. In other examples, the ribs have a discontinuous

impost, but lower down there is a kind of capital and corbels, forming a corbelled impost: in these cases the arch is said to be stilted. This impost is found chiefly in the Flamboyant style."

**INCERTUM**, a mode of building walls used by the Romans, in which the stones were not squared, nor the joints placed regularly, corresponding to the modern term, "rubble work."

**INDENTED MOULDING**.—*See Crenelated Moulding.*

**INDIAN ARCHITECTURE.** The temples of the Hindoos bear so striking a resemblance to those of the ancient Egyptians, that there can be little doubt the one style is derived from the other: which is the parent seems to be a question not so easily settled, since different writers have asserted the superior claim to antiquity on each side; the general voice, however, is in favour of Egypt as the original parent of the science, and it is clear that the Greeks borrowed it from thence: be this as it may, the stupendous works remaining in Hindooostan must be considered as amongst the most wonderful works of human labour, science, and skill. The temples excavated in the solid granite in the mountains of Ellora are of so great an extent, and so wonderfully executed, that the accounts given of them by the most trustworthy travellers appear hardly credible, and read more like an eastern fairy tale than a plain narrative of facts. Some recent publications have shewn that the science of architecture is remarkably well understood among the Hindoos at the present time. Their architects are hereditary, as all other trades and professions are amongst them; and in this instance it appears that the son proceeding from the starting point of the father's previous study, has reached a high degree of perfection. The drawings brought over by Colonel Tod go far to prove them as well acquainted with some of the most difficult parts of the art of construction as any European architects of the present day.

**INTERCOLUMNIACTION**, the space between two columns.



Caves of Ellora.

**INTERMEDIATE COMPARTMENT**, the space which occurs sometimes between the apsis and the crossing of the transept, particularly in Romanesque churches.—*Whewell*.

**INTRADOS**, the interior curve of an arch.

**IONIC ORDER.** The distinguishing feature of this order is the capital, which has four spiral projections, called volutes; these in Greece were placed flat, on the front and back of the column, leaving the two sides of a different character, and forming a balustre. In the modern Ionic capital the volutes are placed in an angular position, and the abacus has its sides hollowed out.—This order owes its rise and name to the Ionians of Asia Minor: it is more delicate and graceful than the Doric; and although its general appearance is simple, it is also elegant and majestic, and constitutes an agreeable medium between the massive Doric and the slender Corinthian.

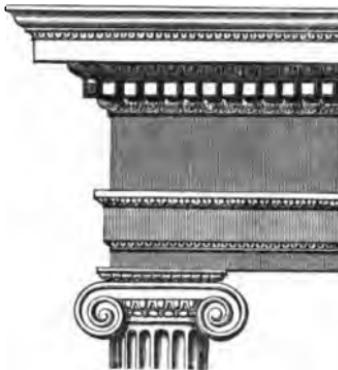
**ITALIAN ARCHITECTURE**, the style introduced by Palladio, &c. in imitation of the Antique, but with considerable variations.

**JAMBS**, the side posts of a window or door.

**JESSE**, a representation of the genealogy of Christ: this was a favorite subject for painting a large window, for sculpture, and for tapestry. In Dorchester Church, Oxfordshire, it is curiously sculptured in the mullions of one of the windows of the chancel; also on a stone altar-piece at Christ Church, Hampshire, at Rouen Cathedral, and many other churches both in England and France.

**JUBE**: the rood-loft, or gallery, over the entrance into the choir, is sometimes called the Jube, from the form “*Jube Domine benedicere*,” &c. The Epistle was commonly read from this gallery; and this custom is still continued in some of the foreign cathedrals, as at Bayeux.

**KEEP**, the inner and most elevated tower of a castle.



**KERNEL.**—See *Crenelle*.

**KILESSE.**—See *Cullis*.

**KIRK,** *Kirke*, a church; this word is still in use in Scotland.

“When he hath takyn hys ground of the said *Kirke*.”

Contract for Fotheringhay.

**LABYRINTH**, very intricate passages either in a building or in a wood.

**LABELS**, mouldings over doors or windows: Hood Mouldings in the interior, Drip-stones on the exterior.

**LACUNARIA,** *LAQUEARS*, panels or coffers in ceilings, or in the soffits of cornices, &c.

**LADY-CHAPEL**, a space usually found behind the high altar of a cathedral; but in smaller churches, at the east end of the chancel, or forming a distinct aisle on the north or south side.

**LANTERN,** *LANTHORN*, the lower part of a tower, placed at the junction of the cross in a cathedral or large church, having windows on all sides; it was originally always open to the church below, but has frequently been shut out by a floor and ceiling. About the time of the Reformation, and sometimes at a later period, the lanthorn was frequently converted into a belfry, to which use it is still applied in many cathedrals.—See the *Antiquities of Durham*.

**LANCET WINDOW**, a long and narrow pointed window: they were often double or triple; sometimes five or seven together: at first without a common head, afterwards with one; and are a marked characteristic of the period or style called Early English.

**LARDOSE,** *Beredoss*, (l'arrière dos), a screen at the back of a seat; also behind the altar.

**LARMIER**, the corona, or top stone of a wall.

**LATTEN,** *Laten*, *Lattin*, *Letters*, *Lettern*, brass: all the brass work about the tomb of Richard Beauchamp, Earl of Warwick, is called *Latten*.—See the contract for this magnificent tomb in Dugdale's Warwickshire, Blore's *Monumental Remains*, &c.



“ That they shall make, forge, and work in most finest wise, and of the finest *latten*, one large plate to be dressed . . . . and two narrow plates to go round about the stone,” &c. &c.

“ The finest and most curious candlestick metal, or *latten* metal, glittering like gold.”—*Antiquities of Durham*.

**LAVATORY, LAVER, LAVACRUM**, a small stone basin, with a hole at the bottom to carry off water through a drain contained beneath, used for washing the priest’s hands; in ancient churches usually placed near the altar, and covered by a canopy forming a niche.\* Also the cisterns used by the monks, and other members of a religious community, for the purposes of cleanliness; a fine one, watered by a running stream, still exists in the cloisters at Wells Cathedral: there was also one at Durham.—*See Piscina*.

In the contract for Fotheringhay it is directed that there shall be

“ *Lavatories* on aither side of the wall, which shall serve for four Auters, that is to say, oon on aither side of the myddel dore of the said Qwere, and oon on aither side of the said Isles.”

*Dugdale*, p. 163, l. 21–22.

“ Within the cloyster-garth was a fine *Laver*, or conduit, for the monks to wash their hands and faces in, being in form round, covered with lead, and all of marble except the outer wall, within which they might walk about the laver. It had many spouts of brass, with 24 brazen cocks about it, and seven windows of stone work in it; and above a dove-cott covered with lead. The workmanship was both fine and costly.”

*Antiquities of Durham*.

**LEAVES, Lebps**, folding doors, particularly those placed over a Roman Catholic altar, usually painted, or otherwise richly ornamented, on both sides.

“ There was also standing on the altar, against the wall, a most curious fine table, (tableau) with two leaves to open and shut, comprehending the passion of our Lord Jesus Christ, richly set in fine lively colours, all like burnished gold.

\* *Plate XLV. bis.*

L



*Hewham Church, Northumberland.*

“ Also the forepart of the said porch was a door with two broad leaves, to open from side to side, of fine through carved work.”

*Antiquities of Durham.*

**LEDGMENT.** *Ligement*, a horizontal course of stone or mouldings, particularly the base mouldings.

“ When he hath set his ground-table-stones, and his ligements, and the wall thereto.”

*Contract for Fotheringhay.*

**LETTERN**, the reading desk in the choir of ancient churches and chapels, from which the Bible was read: it was commonly brass, (called *LATTEN*, or *LETTERN*) very elegantly carved, often formed of the figure of an eagle with outspread wings: some of them are still in use, as in Merton<sup>f</sup> and Brasenose Chapels, Oxford, &c. &c.

“ At the north end of the high altar there was a very fine *lettern* of brass, where they sung the Epistle and Gospel, with a great Pelican on the height of it, finely gilt, billing the blood out of her breast to feed her young ones, and her wings spread abroad, whereon lay the book . . . . also there was lower down in the quire another *lettern* of brass . . . . with an eagle on the height of it, and her wings spread abroad, whereon the monks laid their books when they sung their legends at mattins, or other times of service.”

“ Also there was a *letterne* of wood, like unto a pulpit, standing and adjoining to the wood organs, over the quire door.”

*Antiquities of Durham.*

**LETTERS.**—See *Latten*.

**LIGGER,** *Ledger*, a long flat stone to cover a tomb: the threshold of a door: a joist or beam of wood.

“ Eight smaller *liggers*.”—*Accounts of Louth Spire.*

**LIGHTS**, the divisions of a window between the mullions; in ancient writing frequently called days, or bays.

**LIBRARY.** It is observed by Carter, that we have “ not one ancient example, according to the modern acceptation of such a room; and that in Missals and Sculptures we perceive a learned person’s books were deposited in chests, and resorted to as occasion required.” This may have been true in some degree before the invention of printing, as we know that the Public

Library of the University of Oxford was so kept in chests in a room adjoining to St. Mary's Church, before Duke Humphrey's Library was built; but the Carrels in the Cloisters of Durham Cathedral do not appear to have differed very materially from the private closets in the Bodleian Library at the present time, except that the books being in manuscript were carefully locked up in chests, instead of being arranged on shelves for reference, as printed books now are.

**LINTEL**, a piece of timber or stone placed horizontally over a door, window, or other opening.

**LIST, or LISTEL**, an annulet, or fillet.

**LOFT**, a gallery or chamber, raised within or upon another apartment, as a music-loft, a singing-loft, a rood-loft, &c.

“Opposite Jesus' Altar, between two pillars on the north side, (of the nave) was a loft containing a pair of organs for the use of the master and choristers, at singing Jesus' mass and anthem every Friday, with a beautiful desk to lay the books on in time of divine service.”—*Antiquities of Durham*.

**LOCKER**, or **Lockper**, a cupboard for sacred vessels, &c. generally found on the north side of a Roman Catholic altar. It is usually cut or left in the thickness of the wall, and has frequently a niche over it for ornament. In the apsidal chapels in the larger churches on the Continent there is commonly an altar with a piscina on one side, and a locker on the other.



Chaddesden Church, Derbyshire.

“All the aforesaid nine altars had their several screens and covers of wainscot over head, in very decent and comely form; having likewise between every altar a very fair and large partition of wainscot . . . containing the several *lockers* and *ambryes* for the safe keeping of the vestments and ornaments belonging to every altar; with three or four little *ambryes* in the wall, pertaining to some of the said altars, for the same use and purpose.”

*Antiquities of Durham*.

**LOGEUM**, or **ANALOGEUM**, the pulpitum, or wooden stage of a theatre.

**LOMBARD ARCHITECTURE**, a very rude, heavy, massive style, with small narrow windows, invented by the Lombards in the seventh century, in a vain attempt at imitation of the Roman buildings. It continued in use until the tenth century; and many remains of it are still found. It formed the ground-work of the Norman style, which gradually superseded it. Mr. Hope applies this name to the Romanesque or Norman style generally, without restricting it to the more early specimens.

**LONGITUDINAL VAULT**, that part of a groined or vaulted roof which runs lengthwise along the centre of the nave, &c. of a church.

**LOOP-HOLES**, narrow openings in walls, parapets, stair-cases, &c. in castellated architecture, to shoot arrows or other missiles from.

**LOUVRE**, **Loover**, **Lober**, or **LANTERN**, a dome or turret rising out of the roof of a hall, &c. formerly open at the sides, but now generally glazed: they were also called **Covers**, and **Femerells**, and were originally intended to allow the smoke to escape, when the fire was kindled on dogs in the middle of the room. When fire-places and chimnies were introduced, the louvre was still long retained for ornament, but unfortunately few of them now remain.

**LOZENGE MOULDING**, or **LOZENGE FRET**, an ornament used in Norman architecture.

**LUCARNE**, a dormer or garret window.



**MÆNIANA**, seats in the upper porticos of the forum.

**MAEREMIUM**, **Maerennium**, **Marisme**, **Mahereme**, building materials, whether stone or timber.

**MANTLE-TREE**, **MANTLE-PIECE**, a beam or arch across the opening of a large fire-place; sometimes curiously carved.

**MACHICOLATIONS, *Macheconlis*,** *Mascheconlis*, perpendicular holes or grooves left between the corbels of a parapet, in the inside the wall, for the purpose of throwing down stones, or pouring down molten lead, &c. on the heads of the assailants: they are usually over the gateway only, as at Carisbrook Castle, &c. &c. : but sometimes the whole range of parapet round a tower was brought forward on corbels in the same manner, as at Warwick, &c. : sometimes the corner turrets only, as at Lumley and Raby. In some castles openings are left in the arch over the gateway, for the same purpose, as at Caernarvon.



“The walls were in height  
Two hundred cubits all of marble grey,  
Magicolled without for saultes and essays.”

*Lydgate's Description of Troye.*

**MEDALLION MOULDING**, an ornament in Norman architecture, found only in the later and richer specimens.



**MEROS**, the plain part of a triglyph between the channels.

**MERLON**, the solid part of an embattled parapet, dividing the crenelles, or openings.

**MESAULE**, the middle courts of a Greek house.

**METOCHÉ, *Metopse, Metope***, the space between two denticuli in the Ionic, or triglyphs in the Doric entablature, which the ancients ornamented with ox-sculls.



**MEZZANINE, MEZZETTI, ENTRE-SOLS**, small low rooms, forming intermediate stories between principal ones.

**MINSTER, *Munstre***, a monastery: a cathedral church, formerly belonging to a monastery.

**MINUTE**, a proportionate measure; the lower diameter of a column divided into sixty parts, each part is a minute.

**MISERERES**, the small shelving seats in the stalls of churches or cathedrals: they had generally grotesque carvings under them;<sup>b</sup> they are so contrived as to form either a low or a high seat, as occasion required, and are still in constant use on the Continent, though comparatively seldom found in England.

**MODILLION**, an ornament resembling a bracket, in the Corinthian and Composite cornices.

**MODULE**, a proportionate measure; the lower diameter of a column divided into two parts, one is a module; this is again divided into thirty parts, each of which is called a *minute*: but the whole diameter of the column is now generally preferred as a measure, and is divided into sixty parts.

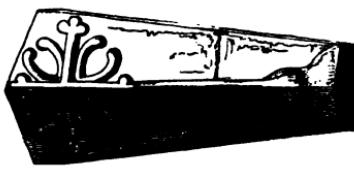
**MONOPTERA**, a round temple without a cell, according to Vitruvius.

**MONOTRIGLYPH**, the ordinary intercolumniation of one triglyph in the Doric order, in which the spaces are measured by the triglyphs, instead of by diameters, as in the other orders.

**MONUMENTS**.—Sepulchral monuments have in all ages been favorite subjects of architectural decoration, according to the taste of the period in which they are built, which is sometimes long after the death of the person to whose memory they are erected. The mausoleums of the ancients are too well known to need mention here; but the sepulchral monuments of the middle ages are so numerous, and so various, as to require more minute description and classification.—The earliest monumental tombs found in this country, which can be considered as at all of an architectural character, are the stone coffins of the eleventh and



Coped Tomb, Temple Church, London.



Coped Tomb, St. Giles's, Oxford.



Monument of Maurice de Londres, 1144, in Ewenny Church, Glamorganshire.

<sup>b</sup> Plates XXXIII. and LIII.

twelfth centuries : the covers of these were at first simply coped, (en Dos d'Ane) as in the example from the Temple Church, London ; afterwards frequently ornamented with crosses of various devices, and sometimes had inscriptions on them : subsequently they were sculptured with recumbent figures in high relief ; but still generally diminishing in width from the head to the feet, to fit the coffins of which they formed the lids. These tombs were sometimes placed beneath low unornamented arches, formed within the substance of the church wall, as the monument of Sir Robert de Vere, in Sudborough Church.<sup>1</sup> These arches are usually about seven feet in length, and not more than three high above the coffin even in the centre ; at first circular at the top, afterwards obtusely pointed : they often remain when the figure or brass, and perhaps the coffin itself, have long disappeared, and been forgotten. On many tombs of the thirteenth century there are plain pedimental-shaped canopies over the heads of the cumbent effigies, the earliest of which contain a pointed trefoiled arched recess. Towards the end of the century these canopies became gradually enriched with crockets, finials, and other ecclesiastical details, as on the tomb in Hillmorton Church, Warwickshire, of Edith Astley, <sup>k</sup> who died about the close of this century.—In the reign of Edward I. the sides of tombs of persons of rank began to be ornamented with armorial bearings, and small sculptured statues, within pedimental canopied recesses ; and from these we may progressively trace the peculiar minutiae and enrichments of every style of ecclesiastical architecture, from that period to the Reformation.—Altar or table-tombs, with cumbent effigies, are common during the whole of the fourteenth century ; these sometimes appear beneath splendid pyramidal canopies, or flat testoons. At the beginning of this century the custom commenced, and during the latter part of it prevailed, of inlaying flat stones with brasses ; and sepulchral inscriptions, though they had not yet become general, are more frequently to be met with. The sides of these tombs are sometimes relieved with niches, sur-

<sup>1</sup> Plate XXXIX.

<sup>k</sup> Plate XXXIX.

mounted by decorated pediments, each containing a small sculptured figure, as in the monument of Sir Oliver Ingham, in Ingham Church, Norfolk, 1344;<sup>1</sup> sometimes with an imitation of a row of windows, as in the monument of a Priest, in Beverley Minster.<sup>m</sup> Other tombs, about the same period, but more frequently in the fifteenth century, were decorated along the sides with large square panelled compartments, richly foliated or quatrefoiled, and containing shields, as on a monument in Meriden Church, Warwickshire.<sup>n</sup>—Many of the tombs of the fifteenth and sixteenth centuries appear beneath arched recesses, fixed in, or projecting from, the wall, and inclosing the tomb on three sides; and these were constructed so as to form canopies or testoons, which are often of the most elaborate and costly workmanship: they are frequently flat at the top, particularly in the later period, as in the monument of King, the first Bishop of Oxford, in Christ Church Cathedral, and a very elegant one in Wolstan Church, Warwickshire. These canopies were sometimes of carved wood, of very elaborate workmanship; and sometimes the altar-tomb of an earlier date was at a later period enclosed within a screen of open-work, with a groined stone canopy, and an upper story of wood, forming a mortuary chapel or chantry, as in the shrine of St. Frideswide, in Christ Church Cathedral, Oxford.<sup>o</sup>—In the early part of the sixteenth century the monuments were generally of a similar character to those of the preceding age; but alabaster slabs, with figures thereon, cut in outline, were frequently used. The altar-tombs with figures in niches, carved in bold relief, were also frequently of alabaster, as is that of John Noble, 1522, in St. Aldate's Church, Oxford.<sup>p</sup> Towards the middle of this century the Italian style of architecture had come into general use; Wade's monument, in St. Michael's Church, Coventry, 1556,<sup>q</sup> is a good example of the mixture of the two styles which then prevailed.—In the two following centuries every sort of barbarism was introduced on funeral monuments; but the ancient style lingered much longer in

<sup>1</sup> Plate XXXIX.

<sup>m</sup> Plate XL.

<sup>n</sup> Plate XL.

• See Frontispiece.

<sup>p</sup> Plate XL.

<sup>q</sup> Plate XLI.

some places than in others, particularly in Oxford. The tomb of Sir Thomas Pope, founder of Trinity College, who died in 1558, in the chapel of that society,<sup>1</sup> shews the altar-tomb in its debased form, after the true era of Gothic architecture had passed away.

MONUMENTAL BRASSES.—*See Brasses.*

MONUMENTAL CHAPELS, or CHANTRIES.—*See Chantry.*

MOORISH ARCHITECTURE.—*See Arabian.*

MOSAIC-WORK, a kind of tessellated pavement, sometimes used as a facing to a wall; composed of small pieces, frequently arranged in the form of animals, &c. It was much used by the Romans; and many remains of these works are found in various parts of England: there is a fine specimen near North Leigh, Oxfordshire; but many imitations of a much later age are met with.

MOULD, ~~Mold~~, a model, or pattern, for workmen to form their materials by.

“Item, paid to John Cole, master mason of the broach, for making *molds* to it, by four days, 2s. 5d.”

*Accounts of Louth Spire.*

MOULDINGS, those parts which project beyond the face of a wall, column, &c. intended only for ornament, whether round, flat, or curved. The regular mouldings of ancient architecture are, the *list*, or *annulet*; the *astragal*, or *bead*; the *cyma reversa*, or *ogee*; the *cyma recta*, or *cymatium*; the *cavetto*, or *hollow*; the *ovolo*, or *quarter round*; the *scotia*, or *casement*; the *torus*, or *round*.<sup>2</sup> All these varieties are used in Norman and Gothic architecture, together with many others

Those characteristic of Norman architecture are the chevron, or zig-zag; this is the most common, and is considered quite as a distinctive mark of the style, though found in a few of the later Roman buildings, and frequently continued after the introduction of the pointed arch, through the whole of the period of transition, or Semi-Norman style: in the earlier buildings it is usually in single or double rows, at a later period triple and quadruple: the festooned, or scolloped; the hatched, the

nail-head, and the billet, are more common in the earlier period.<sup>t</sup> The double cone, simple and double as treated, diamond, platted, the beak head, and the cat's head, occur in the most elaborate specimens of the later Norman style,<sup>u</sup> and are rarely found in earlier and more simple buildings. Another moulding which is common in this style is a plain broad fillet and hollow, separated by a little sunk channel; this generally forms the square abacus over the capital, but is also frequently continued as a tablet along the wall, as at the south door of Iffley.<sup>v</sup>

In the Early English style the mouldings are cut with great boldness, and the hollows form fine deep shadows: the toothed ornament<sup>w</sup> is one of the peculiar distinctions of this style, and is rarely, if ever, found in any other. The trefoil and quatrefoil moulding are used in this and the succeeding style; they are occasionally found in the Semi-Norman period, but not generally. Perhaps the moulding most commonly used in this style is the plain round, with a bold projection and deep hollow, producing a strong shadow, the effect of which is very good, and is immediately recognized by the practised eye as characteristic of the style.

In the Decorated style the mouldings no longer consist of equal rounds with hollows, as in the Early English, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned. Among these mouldings one is often found consisting of a roll, with a square-edged billet on the face of it. The flower of four leaves in a deep hollow, called the ball-flower moulding,<sup>x</sup> is characteristic of the Decorated style: the ogee and reversed ogee are also sometimes used in this style. The heads and figures of men and animals, and various leaves and flowers, in hollows, are also used; these are sometimes called *casement* mouldings.

In the Perpendicular style, the hollow moulding, with figures of men and animals, is continued, but the figures are usually larger, and more prominent; they are much used in cornices,

<sup>t</sup> Plate XXXV.

<sup>u</sup> Plates XXXVI. and XXXVII.

<sup>v</sup> Plate XXI.

<sup>w</sup> Plate XXXVIII. *bis.*

<sup>x</sup> Plate XXXVIII. *bis.*

as at Magdalen and New College, Oxford.<sup>y</sup> A plain deep hollow is also much used in window sides, but in general the mouldings are less bold, more numerous, and more clustered together, than in the preceding styles.

**MULLIONS**, or **Munnions**, upright shafts of stone which divide the lights of a window; called **Mornels**, and **Mornicles**, in Smith's Antiquities of Westminster. In the Saxon and Norman styles the windows are usually of one light, but in some instances they are of two lights, divided by a rude balustre, as at St. Benet's, Cambridge, or a square shaft, as at Barton upon Humber;<sup>z</sup> in other instances they are divided by a slip of wall, either quite plain, or ornamented in the interior with a balustre, as at St. Michael's, Oxford, or at a later period by shafts, as at Castle Hedingham. In the Early English style the lancet windows, even when of three or of five lights, are still divided by a slip of wall, ornamented in the interior by shafts, as at Beverley Minster;<sup>a</sup> but in the later period of this style, or towards the close of the thirteenth century, we have the window of two lights, with a circle in the head; and it is at this period that the mullion, strictly so called, is first used; it is usually ornamented by a shaft, as at Ely,<sup>b</sup> or by the round and fillet moulding; and it retains this character through

the Decorated style of the fourteenth century; but it is also frequently plain, and merely sloped to an edge, or to a narrow square fillet, as at Bloxham and Kidlington.<sup>c</sup> In the fifteenth century it is sometimes channeled into a succession of small mouldings, but more frequently plain: and at this period the custom of continuing the mullions through the tracery in the head of the window has given occasion for the name of Perpendicular, by which the style is distinguished.

**MUNIMENT ROOM**, an apartment in monasteries, colleges, &c. in which title-deeds, and other documents of importance, were kept.



Duffield  
Church.



Westminster  
Hall.

<sup>y</sup> Plate XVI.

<sup>z</sup> Plate LVIII.

<sup>a</sup> Plate LIX.

<sup>b</sup> Plate LX.

<sup>c</sup> Plate LXI.

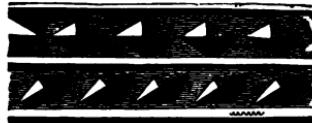
**MULTIFOIL**, a foliation consisting of more than five divisions.—*Willis.*

**MUTULE**, an ornament in the Doric corona, or cornice, answering to a modillion in the Corinthian.



**MYNCHERY**, the Saxon name for a nunnery: this word is still retained and applied to the ruins of such buildings in some parts of the country, as the Mynchery at Littlemore, near Oxford.

**NAIL-HEAD MOULDING**, an ornament used in the earlier period of Gothic architecture.



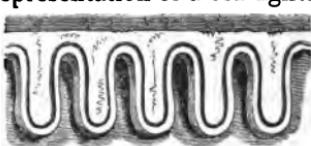
**NAOS**, the cella, or part of a temple within the walls.

**NARTHEN**, the portico or porch before the entrance to the basilicas, or early Christian churches, according to Mr. Hope. Milner considers it as a division within the church, to which the catechumens and penitents were admitted.

**NAVE**, the principal or central division between the aisles of a Gothic church or cathedral. This division commences at the west entrance, where there is no tower or division at the west end, as the galilee at Durham, or the porticus of some churches, and extends to the entrance of the choir, where there are no transepts or lantern: in the large abbey churches and cathedrals it is the space between these divisions; but it is almost always the largest division of the church. In the ancient service of the larger churches there were sometimes altars, shrines, or monuments, placed between the pillars, usually extending from one pillar to another, leaving the centre and side aisles clear: over these altars there was sometimes a loft, or small gallery, for the organs and choristers, as at Durham. The font was always placed in the western part of the nave, when there was no porticus or galilee.

**NAUMACHIA**, buildings for the representation of a sea fight.

**NEBULE MOULDING**, an ornament in Norman architecture.



**NECK MOULDINGS**, those round the lower part of the capital.

**NEEDLE-WORK**, the curious frame-work of timber and plaster with which many old houses are constructed. The term is used by Dr. Plot, and appears to have been common in his time.

**NERVES**, the mouldings on the surface of a vault.

**NEWEL, NOEL, or NOWEL**, the circular column round which steps wind.

**NICHE**, a cavity or recess, for statues, &c.

**NORMAN NICHES** are small and shallow, and generally retain the figures originally placed in them; the arches are round, sometimes without shafts, but more frequently with them.

**EARLY ENGLISH NICHES** are seldom found single, except in buttresses; they are generally in a series, sometimes with plain trefoil heads, sometimes with shafts, and sometimes

slope-sided.—**DECORATED NICHES** are very various, but always beautiful; they may be divided into two classes,—the first with canopies, even with the wall or buttress in which they are set: the roof is either a plain arch, or, more frequently, groined in a very delicate and elegant manner;—the second class have projecting canopies of various forms, some triangular, ornamented with crockets and finials, and pinnacles on each side, as at Magdalen Church, Oxford; <sup>d</sup> others conical, like a small spire, also crocketed; and many other elegant varieties.—

**PERPENDICULAR NICHES** are also very numerous, and in great variety of shapes and sizes, sometimes closely resembling the last style; some with rich ogee canopies; others conical, with numerous slender buttresses and pinnacles, as at Merton Chapel, Oxford; <sup>e</sup> others with square-headed canopies, with or without battlements; others with rows of the Tudor flower, instead of a battlement, &c. &c.



Southwell Minster.



St. Michael's, Oxford.

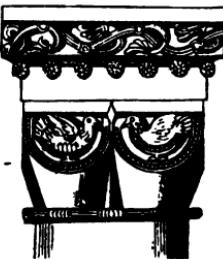
<sup>d</sup> Plate VIII.

<sup>e</sup> Plate XLII.

**NIGGED ASHLAR**, stone hewn with a sort of sharp hammer, instead of a chisel.

**NOOK SHAFTS** are placed in the nook, or internal angle, formed by the side and face of the two contiguous arches of a compound archway.—*Willis.*

**NORMAN ARCHITECTURE.**—This style was a gradual improvement on the Romanesque, or Lombard, and may be considered to have been formed into a distinct style about the year 1000. There is good reason to believe that it was generally adopted in England in the reign of Edward the Confessor, perhaps even in that of Canute, when many churches were rebuilt of stone, which had previously been only of wood; and that many of the churches of this style still remaining were built previously to the Norman Conquest. The great number of churches mentioned in the Domesday Survey affords a strong evidence of this fact, as all those which are of wood, or newly built, are distinguished as *Ecclesia lignea*, or *nova*; but the number of these is comparatively small. It is also worthy of remark, that in those parts of England where the churches occur most frequently in Domesday, we have at this day by far the largest number of Norman churches; this is particularly the case in Norfolk and Suffolk: whilst in other counties, where no churches are mentioned, we have no remains of the Norman style at the present time: in the county of Warwick there is only one church mentioned, which is at Coventry, and in this county there are fewer remains of Norman work than in most others. It should be observed, that although the mention of a church in Domesday is decisive evidence that it was then in existence, yet its not being mentioned is no proof to the contrary, as those churches only which possessed property in land or houses are enumerated, and a mere parish church unendowed would not be noticed. It is certain that the divisions of most of our parishes were made before the Conquest, and in every parish



Stodley Church, Derbyshire.

there was originally a church: nor is it very probable that in a poor country parish a substantial stone building would be pulled down, merely for the sake of rebuilding it in a new style. Norman buildings were distinguished from those of an earlier age by their greater height and increased dimensions.

The Norman style is readily distinguished from the styles which succeeded to it, by its general massive character, circular-headed doors and windows, and low square central tower. The doorways are generally very richly ornamented, and of great depth, as at Iffley Church; <sup>f</sup> the windows are of similar character, but smaller, and not usually so rich in ornament; and these are very frequently altered or removed, to make way for windows of a later style, while the original doorway is generally suffered to remain. The arches are generally semi-circular; but in the later specimens obtusely pointed. In the later period of this style, frequently called the Semi-Norman style, or period of transition, which lasted through the greater part of the twelfth century, both round and pointed arches frequently occur in the same building: and it is well observed by Mr. Rickman, with his usual accuracy, that "it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas." The latter cause probably prevailed to a considerable extent in all the styles, in retaining a previous style in particular instances long after it had gone out of general use. The Norman steeple is usually a massive tower, seldom more than a square in height above the roof of the church, frequently ornamented by intersecting arches, and usually supported by flat buttresses: it is usually placed in the centre of the church, at the intersection of the transepts, when the plan is cruciform; and this ground-plan is almost universal in Normandy. The west end of Norman churches is frequently



Stanley Church, Derbyshire.

richly ornamented with deeply-recessed arches to the doors and windows, with their appropriate mouldings, and the surface of the wall covered by shallow arcades, the arches of which sometimes intersect one another, so as to form perfect pointed arches.

The characteristics of Norman architecture, as distinguishing it from Gothic, are thus defined by Mr. Whewell: “The pier is a column or a mass of wall, not broken into small shafts and vertical parts: the arch is cut square in the wall, with perhaps one sunk face, but with no oblique group of mouldings, nor any correspondence whatever between the parts of the archivolt and of the pier, the former being, in fact, an architrave: and the window above is a perforation in the wall, with no necessary relation to the members below.”

The Norman style prevailed in England from the beginning of the eleventh century to the early part of the twelfth; or, if we include the Semi-Norman, to the close of it.

**NOSING**, the projecting edge of a moulding, or drip.

**NOTCHES**, the small arches between the corbels, or divisions of the corbel table; these are at first square, or round-headed, afterwards pointed.—*Whewell*.

**NUNNERY**, a convent for nuns, called also a Mynchery: the triforium is sometimes so called, from its having been used as the gallery for the nuns to sing in, during the service, in some churches.

**NYMPHÆUM**, grottos or buildings dedicated to the nymphs.

**OBELISKS**, tall square pillars, terminating in pyramids.

**OCTOSTYLE**, a portico having eight columns in front.

**ODEUM**, a structure for the performance of music.

**ŒCI**, banqueting halls in Roman houses.

**OGEE**, *Ogive*, or **CYMA RE-**

**VERSA**, a moulding consisting of a round and hollow: also the name of an arch with a double curve, one concave, the other convex.

**OILLETS**, *Gillettes*, *Oylets*, or **EYE-LET HOLES**, small openings, or loop-holes, in castellated architecture.

**OPISTHODOMUS**, the enclosed space in the rear of a temple.

**ORATORY**, a small apartment or chapel for private devotion.

**ORBES, Orbys**, plain circular bosses.

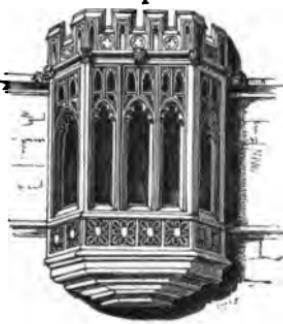
**ORCHESTRA**, the area of a theatre comprised between the lower range of seats and the proscenium.

**ORDER**, in classical architecture a column entire, consisting of base, shaft, and capital, with an entablature. There are usually said to be five orders, the Tuscan, Doric, Ionic, Corinthian, and Composite ; but the first and last, called the two Roman orders, are strictly varieties of the Doric and Corinthian, as their proportions are the same.

**ORGAN, ORGANUM** : this name appears to have originally signified any instrument of music ; but at an early period was confined to one specific instrument ; this was, however, very different from that now in use, and very much smaller. In old parish accounts we find frequent mention of a pair of organs ; and wherever such are found, there are also frequent charges for repairing the bellows. The large instruments now in use were not put up in their present conspicuous situation in the place of the ancient rood-loft, until after the Reformation. On the Continent they were also introduced in the course of the seventeenth and eighteenth centuries ; but are almost invariably placed at the west end of the church. In this country, previously to the Reformation, the organ was frequently placed on the north side of the choir, or in the north transept.

**ORIEL, Oriole, Orgel, Orgall**, a window projecting from the face of the wall ; frequently resting on brackets, or corbel heads. The origin of this name has given rise to much controversy amongst antiquaries, and is still involved in obscurity. Mr. Boid, in his "History of Architecture," supposes it to have been so called after Oriel College ; but Dr.

Ingram has shewn, in the "Memorials of Oxford," that the College itself was named from a building which previously



stood on the same site, and bore the name of "LE ORIOLE," two centuries before the College was founded: he considers the word as a popular abridgment of *Oratoriolum*, a small oratory, a purpose to which these bay windows were frequently applied. Many curious passages occur in ancient writers, mentioning the Oriel as something different; but it always appears to have signified a recess or closet of some sort. The most common situations for windows of this kind are over a gateway, or on one side of the dais, or raised space at the end of the refectory, or dining hall, as at Christ Church, and other College Halls, in Oxford.

"One of the novices appointed by the master, read some part of the old and new testament in latin during dinner, having a convenient place at the south end of the high table, within a beautiful glass window."

*Antiquities of Durham.*

"In her *Oryall* there she was,  
Closyd well with royll glas."

*The Squire of Low Degré.*

*Ritson's Metrical Romances, Vol. 3.*

**ORLO**, the plinth of the base of a column or pedestal.

**ORTHOSTYLE**, any straight range of columns; a term suggested by Mr. Hosking in the place of *Peristyle*, which is frequently, but incorrectly, used in this sense.

**OVA**, or **OVUM**.—*See Echinus.*

**OVER-STORY**, *Obystoriz*, the clerestory, or upper story.

"Le Ovystory."—*William of Worcester*, p. 222.

**OVOLO**, a quarter-round moulding; the lower member of a Doric capital.

**PALÆSTRA**, a building amongst the Greeks appropriated to the rehearsal and exhibition of gymnastic sports: called also *Gymnasium*.

**PANE**, the lights of a mullioned window; the squares of glass; the side of a tower, spire, or other building; sometimes used in the same sense as *Panel*.

**PARADOS**, the grand entrance of a Grecian theatre.

**PARADROMACLES**, walks attached to the *Palaestra*.

**PANEL**, a compartment of a wainscot or ceiling, or the surface of a wall; sometimes enclosing sculptured ornaments.—Panelling in the fifteenth century became so predominant, as frequently to spread over the whole surface of a building, both exterior and interior.

**PARADISE**: this name was formerly given to a favorite apartment, as at Lekingfield, Yorkshire, “a little studying chamber, caullid Paradise.”—Leland’s *Itin.* i. 48; and in Wressil Castle, i. 55: also to a garden, as at Winchester, adjoining to the Cathedral; and in Oxford the garden of the White-friars Monastery was so called, and still retains the name, though the monastery itself has been long destroyed, and almost forgotten.

**PARAPET**, **PARAPETTO**, an embattled, pierced, or solid wall, on the top of any building, usually about breast high: the balustrade round a terrace, or the roof of a Roman or Italian house, is sometimes so called. Norman Parapets are generally plain, with sometimes a narrow interval cut in them here and there. The Early English Parapets are generally plain; but during this period Battlemented Parapets began to be used. The Decorated Parapets are frequently pierced in quatrefoils, and other forms, such as a waved line, the spaces of which are trefoiled, as on the south front of the church of St. Mary Magdalene, Oxford, and a somewhat similar one round the tower of St. Mary’s, Oxford, where the spire springs from it: these parapets are very elegant, but rarely remain in good preservation. In the Perpendicular style the pierced parapet is frequently very ornamental; but the dividing lines are generally straight, and not so elegant as the wavy line of the previous style. Battlements are also commonly used in this style.



Norwich Cathedral.



Magdalen Church, Oxford.

PARASTADES, PARASTATÆ.—*See Antæ.*

PARCLOSE, the raised back to a bench, or seat of carved timber-work: the parapet round a gallery: a closet, screen, or partition.

“A *parclose* of timber, about an organ-loft, ordained to stand over the west door of the said chapell, according to pattern.”

Beauchamp Monument.

“And also the carpenters do covenant to make and set up finely and workmanly, a *par-close* of timber about an organ-loft, to stand over the west door of the said chapel.”

Records of Beauchamp Chapel, Warwick.

PARGETTING, a particular kind of fine plaster-work, much used both in the exterior and interior of houses in the Elizabethan style: it has often a very rich effect.<sup>h</sup>

PARLOUR, *Parloir*, *Parler*, *Parlor*, LOCUTORIUM, a room for the reception of visitors: the speke-house of some old accounts; the part of a monastery allotted for the monks to speak with their relations or friends.

“The *Parlour*, the place where merchants used to utter their wares, standing betwixt the chapter-house and the church door.”

Antiquities of Durham.

PARVIS, *Parbise*, the porch of a church: also the small room over the porch in some churches, used as a school, or as a record room: the term is also used by the French for the open space at the west end of a cathedral or large church. The court of the hundred, and other law courts, were formerly held in the Parvis. It was probably the same division of a cathedral at the west end as was sometimes called the galilee.

“A Serjeant at law ware and wise,  
That had often been at the Parbise.”

Chaucer.

“Placitantes tunc se divertunt ad *Parvisum*.”

Fortescue de laud. Leg. Ang. cap. 51.

Gervase, in his Description of Canterbury Cathedral, speaking of the south door or porch, says that “all the differences of the hundreds were there determined as in the King’s court.” Simeon, in his History of Durham Cathedral, relates an anecdote, from which the same fact may be clearly gathered. The

custom of teaching children in the porch is of very early origin ; it is distinctly mentioned by Matthew Paris in the time of Henry III. (fol. 798.)

**PASCHAL** : this term will be best explained by the following extract from the *Antiquities of Durham Abbey* :

“Also there was a handsome monument belonging to the church, called the *Paschal*, which used to be set up in the Quire, and there to remain from Maunday Thursday to the Wednesday after Ascension day. . . . . And on the height of the said Candlestic or Paschal of Latten, was a large pretty flower, being the principal flower, which was the seventh candlestick. The Paschal in latitude contained almost the breadth of the Quire, in longitude it extended to the height of the lower vault, whereon stood a long piece of wood, reaching within a man’s length to the uppermost vault or roof of the church, upon which stood a great long squared taper of wax, called the Paschal, having a fine convenience through the said roof of the church to light the taper. In conclusion, the Paschal was esteemed to be one of the rarest monuments in England.”

The contrivance here spoken of in the roof may be seen in many very lofty churches on the Continent, though in some cases the use of it has been forgotten, as in the large church called the *Neue Kirche*, at Leyden.

**PASTAS**, the vestibule of a house, or pronaos of a temple.

**PATAND**, *Patin*, the horizontal piece of timber on the top of the open-work of a Gothic screen, &c.

“Reredoses of timber, with *patands* of timber.”

Beauchamp Monument.

**PATERA**, the representation of a cup in bas-relief, used as an ornament in friezes, &c.

**PAVILION**, a small insulated building.

**PAX**, a small silver plate, with a handle at the back, and a representation of the Crucifixion in embossed figures on the face. It was presented to the congregation successively at the conclusion of mass, to be kissed ; and this was called the kiss of peace. It is often confounded with the *Pix*, but was quite distinct from it. A book, containing the New Testament, or

the Epistles and Gospels, with a representation of the Cross on the cover, was sometimes used as a Pax.

“Also the Gospeller carried a marvellous fair book having the Epistles and Gospels in it, and layed it on the altar; which book had on the outside of the covering the picture of our Saviour Christ, all of silver of goldsmith’s work, all parcel gilt, very fine to behold; which book did serve for the Pax in the mass.”

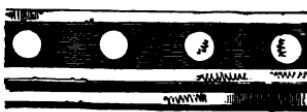
*Antiquities of Durham.*

**PEDESTAL**, a square body, on which columns, &c. are placed: it is divided into *base*, or lower mouldings; *dado*, or *die*, the plain central space; and *surbase*, or upper mouldings; these last are sometimes called the cornice, or cap, of the pedestal.



**PEDIMENT**, originally the termination of a roof slanting both ways from its central line, forming a triangular figure; afterwards used in the front of buildings, and over doors, windows, &c. sometimes rounded at the top, or broken off. In Gothic architecture it is usually much more lofty and acute than in Grecian or Roman.

**PELLET MOULDING**, an ornament in Norman architecture.



**PENETRALE**, the most sacred part of a Roman temple.

**PENDANT**, **PENDENT**, a sculptured ornament hanging from a Gothic roof, either of stone or wood; chiefly used in the latest, or Perpendicular style, and are generally sculptured in the most beautiful and delicate manner.<sup>1</sup> In ancient writings this word is also used to signify the springers of arches which rest on shafts or corbels, particularly those of a timber roof.



“The pillars and chapitrels that the arches and *pendents* shall rest upon shall be altogedir of Free stone, wrought trewly and newly as hit ought to be.”—Contract for Fotheringhay.

<sup>1</sup> Plate XLIV.

**PEND**, a Scotch term for a vaulted stone roof.

*Grose's Antiquities of Scotland*, i. 166.

**PENDENTIVES**, the arches across the angles of a square, forming an octagon, and supporting a dome: much used in Byzantine and Gothic architecture.

**PENTASTYLE**, a portico of five columns.

**PERCH**, **Perk**, **Pearch**, an old term for a bracket: a Pearcher was the name frequently given to the large wax candles used in churches.

**PERCLOSE**.—*See Parclose.*

**PERGULA**, the gallery or balcony of a Roman house.

**PERIACTI**, the revolving scenes of a Grecian theatre.

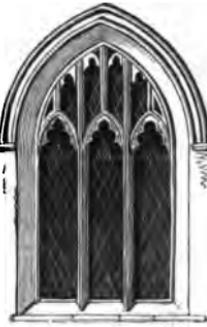
**PERIBOLUS**, the circuit, or wall, enclosing a temple.

**PERIDROME**, the space between the columns and the wall of a temple.

**PERIPTERAL**, the fourth order of temples, according to Vitruvius, having columns all round the cella.

**PERISTYLE**, **Peristplium**, a court, square, or cloister, in Greek and Roman houses and temples, with a colonnade round it: also the colonnade itself surrounding such a space; but incorrectly used for a straight range of columns merely.

**PERPENDICULAR STYLE**, (Rickman), called also the **Florid**, and the **Tudor** style of Gothic. The windows afford the most striking character of this style; and the eye at once distinguishes it from any other, by observing that the mullions are continued through the head of the window, and that perpendicular lines prevail throughout all the tracery. The windows in the early and better part of this style are large and lofty, divided by horizontal transoms into two or three parts. The windows of William of Wykeham have a peculiarly elegant character, distinct from any others, being generally very lofty in proportion to their breadth, with a well-proportioned arch; they belong to the earliest period of this style: <sup>k</sup> but the windows of this style soon became more broad,



St. Michael's, Oxford.

<sup>k</sup> See New College, Plate LXIII.

less lofty, and the arch more and more depressed, until the style became quite debased, and the square-headed window prevailed almost universally. The four-centered arch is peculiar to this style, and is generally used in large windows, but not invariably; and amongst the ornamental parts of niches, &c. arches of almost every form may be found.—The doorways<sup>1</sup> of this style have almost constantly a square head over the arch, and the spandril generally filled with some ornament: in the interior an ogee canopy is sometimes used, instead of the square head; or the panelling, which forms one of the most striking marks of this style, is continued quite to the arch. The whole surface of the walls, both within and without, is sometimes covered with panelling, which produces a rich and exuberant, but somewhat frittered and tawdry effect. Another ornament peculiar to this style is the figure of an angel with expanded wings supporting a shield, or as a corbel, or a row of them as a cornice: the rose and portcullis of Henry the Seventh also very frequently occur: the ornament called the Tudor flower, resembling an oak or strawberry leaf, is also frequently found as a finish to the cornice of rich screen-work, or over niches, &c. as in St. Mary's, Oxford.<sup>m</sup> The Perpendicular style prevailed throughout the fifteenth century, and in the early part of the sixteenth.

**PERPENT-STONE, Perpender, Perpyn,** a long stone, intended to reach through a wall, wrought and polished at both ends.

**PERPEYN-WALLS,** inner walls wrought on both sides.

“ And to the two respounds of the said Qwere shall be two *perpeyn-walls* joining of free-stone clene wrought; that is to say, one on either side of the myddel Qwere dore.”

Contract for Fotheringhay.

**PHANE, or FANE.—See Vane.**

**PHAROS,** a light-house.

**PIAZZA,** an open space for public walks, frequently surrounded by colonnades.



St. Mary's, Oxford.

PIER, a massive pillar: this term is generally used for the columns in Norman and Gothic architecture. Norman Piers are very massive, generally round, but sometimes square, hexagonal, or octagonal, frequently ornamented with spiral bands and mouldings, and often small semi-cylindrical shafts attached to them.<sup>n</sup> Early English piers are composed of an insulated column, surrounded by slender shafts, all uniting under one capital.<sup>o</sup> Decorated English piers are composed of a cluster of slender round shafts, not standing detached from each other, as is common in the Early English style, but closely united, and the whole pier is of a lozenge form: in small churches a plain multangular pier is very common throughout both these styles, and sometimes in the following: the age of this can only be distinguished by the number of mouldings in the capital. Perpendicular piers are distinguished chiefly by their lighter appearance, arising from an alteration in the shape, being much thinner between the arches; and the mouldings frequently run from the base round the arch, without any capital. The solid masses between the doors and windows of a building are also called piers.—*See Shafts.*

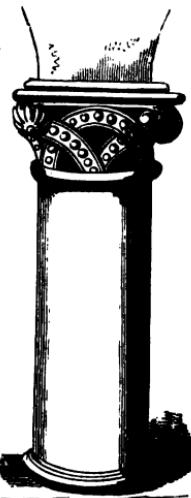
PIER-ARCHES, arches supported on piers, between the centre and side aisles.—*Whewell*.

**PILASTER**, a flat pillar or pier placed against a wall.

PILASTER-MASSES, rectangular pillars, or portions of wall, with impost mouldings.—*Whewell.*

PILASTER-STRIPS, projections from the wall, which have about the breadth and proportion of pilasters, but have no capitals, and pass into the corbel-table.

PILLAR: this term is generally used as synonymous with column, but is distinguished from it by not preserving the proportions of the regular orders. This term is used in the contract for Fotheringhay. It is perhaps a better term than either



### Appleton Church, Oxfordshire.

a Plate LIV.

8 Plate L.V.

shafts or piers, for the columns in a Gothic building; shaft being already employed in a somewhat different sense in Grecian architecture, and pier seeming to imply something more massive, as the piers of a bridge, or the massive pillars of the Romanesque styles.<sup>p</sup>

“The *pilars*, with the arches and the clerestory.”

Contract for Catterick Church.

PINE-CONE MOULDINGS, used in Norman architecture.<sup>q</sup>

PINNACLE, a pointed termination to towers, turrets, buttresses, &c. Norman buildings have sometimes small turrets at the corners, which may be considered as pinnacles; at first they had merely a conical capping, afterwards became polygonal, and ribbed at the angles; they are, however, rarely used in this or in the Early English style, are more common in the Decorated, but chiefly abound in the Perpendicular: they are sometimes beautifully clustered together, as round the base of the spire of St. Mary’s Church, Oxford,<sup>r</sup> and over a niche at the north end of the chapel of Merton College.<sup>s</sup>



John of Gaunt's  
Palace, Lancaster.

“Adorned with divers *pinnacles* covered with lead.”

Survey of Richmond Palace, 1649.

These were cupolas covering the tops of turrets.

“*Pinnaculum sive Spera.*”—William of Worcester.

PISCINA, a niche on the south side of the altar in Roman Catholic churches, containing a small basin and water-drain, through which the priest emptied the water in which he had washed his hands; also that in which the chalice had been rinsed; and all consecrated water that was left after the service. These niches frequently have a shelf across them, on which the cup was placed. They are also frequently double, especially in the large churches. Piscina is the term used by Durandus, and other ancient authors of high authority; but these niches are called by a variety of names. *Lavatory* is a term frequently used, and on equally good authority, as in the contract for Catterick Church, “an awter and a *Lavatory* ac-

cordant ;" and in the catalogue of furniture for the Royal Chapel at Eltham, 6th Henry VIII. towels are mentioned " for the altar and for the Lavatorie." Vide *Gentleman's Magazine*, June, 1837. p. 592. In ancient missals the terms *Sacrarium* and *Lavacrum* are also used as synonymous with *Piscina*.<sup>t</sup>

**Pix, Pyx, Pixis**, a box or shrine to contain the host, or consecrated wafer ; called also a tabernacle : usually richly carved, and frequently made of ivory, silver, or gold. The term is also used for the boxes in which deeds, or other parchments and papers, are kept.

**PLAN OF A BUILDING**, the ground-plan only : often, but incorrectly, used for the Design.

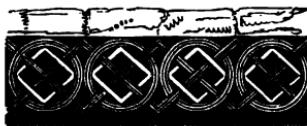
**PLANCEER**.—See *Soffit*.

**PLANE**, the flat surface of a building.

**PLANES OF DECORATION**.—It has been pointed out by Mr. Willis and Professor Whewell, that in Gothic buildings there are always several successive planes of decoration, frequently ornamented in a different manner : in some of the foreign cathedrals this is carried so far as to give them almost the appearance of being enclosed with net-work : in some instances, as at Strasbourg, the same window has tracery of two different forms at different thicknesses of the wall, or different planes of tracery ; this gives a very rich effect, but at the same time a confused appearance.

**PLAT-BAND**, a square moulding, whose projection is less than its height or breadth : the upper member of a pier or column from which an arch springs : the lintel of a door or window is also sometimes called by this name.

**PLATTED** or **RETICULATED MOULDINGS**, ornaments used in the later period of Norman architecture.



**PLINTH**, the square solid under a pedestal or wall : the base of a column.

**PLUTEUS**, the wall which was sometimes made use of to close the intervals between the columns of a building.

<sup>t</sup> *Plate XLV.*

**PODIUM**, a continued pedestal, or a dwarf wall used as a substructure for the columns of a temple.

**POINTED STYLE**, the name applied by Mr. Hope, and some other writers, to that usually called Gothic.

**POMEL**, a knob or ball, finishing the top of a pinnacle or spire.

**POPPIE**, **POPPY-HEAD**, **Poop**, the high end of a seat, or reading desk. <sup>u</sup> These form a conspicuous part of the beautiful carved wood-work with which our churches were furnished in the fourteenth and fifteenth centuries, some fragments of which remain in most instances, though the greater part has unfortunately been destroyed by the bad taste of a succeeding age, much of it even in our own times.

“A pair of desks of timber, *poppies*, seats, sills, planks, &c.”

Contract, R. Earl of Warwick.

**PORCH**, **Porche**, an arched way or covering at the entrance of a building. Norman porches are small and shallow, and the outer doorway is sometimes more richly ornamented than the inner one. Many Norman porches and doorways are preserved in country churches.—Early English porches are larger than the Norman, and have frequently a small room over the porch, generally used as a muniment room; the roof between this and the lower part of the porch is often richly groined. There are large and splendid porches of this style at Salisbury and Lincoln.—Decorated porches have rarely been preserved in England, but are more frequent on the Continent.—Perpendicular porches are very numerous, and in great variety, frequently panelled over, or covered with niches: that of St. Peter’s Church, Oxford,<sup>v</sup> is a curious and early specimen of this style, if it does not rather belong to an earlier period, with windows inserted: it has a good, though plain, groined roof. In the church porch parts of the services of baptism, marriage, and churhing of women, were performed: there was usually a stoup for the basin of holy water in one corner of the porch, by the side of the church door: when large, there is sometimes a confessional in the porch, as at Redcliff Church, Bristol.

<sup>u</sup> Plate XLVI.

<sup>v</sup> Plate XLVIII.

The small gallery or loft between two pillars of a cathedral, with an enclosed space under it, was also called a porch.

“At the east end of the north alleys of the quire, betwixt two, pillars opposite one to the other was the grandest *Porch* called the anchorage; having in it a very elegant rood, with the most exquisite pictures of Mary and John, with an altar for a monk to say daily mass.”

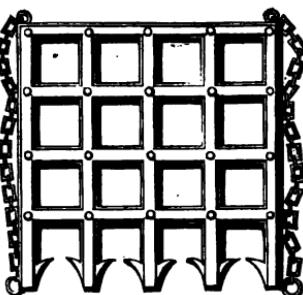
*Antiquities of Durham.*

“And in the north side of the chirche the said Will. Harwoode shall make a *porche*: the outer side of cleane ashler, the inner side of rough stone, conteyning in length xii fete, and in brede as the botrasse of the said body wol soeffre; and in hight according to the isle of the same side, which (with) resonable lights in aither side, and with a square embattailment above.”

*Contract for Fotheringhay.*

In the early ages of the Christian Church it was customary to bury persons of rank, or of eminent sanctity, in the church porch; none being allowed to be buried within the church itself. When the rigour of this rule first began to be relaxed, it was ordered by the canons of King Edgar, that none but good men and religious should be buried in churches, as only worthy of such sepulture.—(Staveley, p. 263.)

**PORTCULLIS**, *Portchollis*, a frame of iron or wooden bars, that slides up and down through grooves cut in the stone of the gateway of a castle, to protect the gate in case of an assault: it is one of the heraldic distinctions of the house of Tudor, and representations of it are frequent in the buildings of that age.



*Henry VII. 's Chapel, Westminster.*

“And *Portchollis* strong, at every gate.”—*Lydgate's Troy.*

**PORTICO**, *PORTICUS*, a series of columns at the end, or projecting from the side, of a building: it is called *tetra style*, if of four columns; *hexa style*, if of six; *octo style*, if of eight. Roman porticos are usually vaulted.

**POSTICUM**, *Posticus*, the portico at the back of a temple.

**POSTERN**, a small gate in the wall of a castle or fortified city.

**POYNTELL**, or **Pointill**, a floor set into squares, or lozenge forms.

“ Ypaved with pointyll, each point after other.”

*Piers Plowman.*

**PRECEPTORY**, or **COMMANDERY**, the subordinate establishments of the Knights Templars and Hospitallers, governed by a preceptor or commander, as the Preceptory of Sandford, near Oxford.

**PRÆCETON**, an anteroom for attendants.

**PRÆCINCTIONES**, the passages or corridors which separated the different ranges of seats in a Roman theatre.

**PRESBYTERY**, the choir, and other parts of the church appropriated for the officiating priests. In the contract for Catterick Church is the following passage:—

“ Also the forsaide Richarde shall make with in the quere a hegh awter joynande to the wyndowe in the gavyll, with thre greses accordant thare to, the largest gres begining at the Revestry dore, with thre *Prismatories* covenably made be mason crafte with in the same quere.”

Mr. Raine considers the word *Prismatories* in this passage to be a mistake for *Presbyteries*, and if so, “ that we have gained a new and appropriate word for the niches which almost every church contains within its altar rails in the south wall,” usually called the *Sedilia*, or three seats, for the officiating priests. \*

**PRINT**, **Print**, a plaster cast of an ornament, or an ornament formed of plaster from a mould. The term is used in the record of St. Stephen’s Chapel.

**PRIORY**, a monastery governed by a prior. All priories were small conventional establishments or cells belonging to foreign monasteries.

**PROCTORS** of a Church, now called Churchwardens.

**PROFILE**, the side view of a building, or of a moulding, or other ornament.

**PRONAOS**, the space immediately before a temple: it is also often used for the portico in front of the building.

**PROPYLEUM**, a portico placed in front of gates.

**PROSCENIUM**, the space in front of the scene of an ancient theatre.

**PROSTYLE**, a portico, in which the columns project from the building to which it is attached: the second order of temples, according to Vitruvius, having pillars in front only.

**PROTHYRIDES**.—*See Ancones.*

**PROTHYRUM**.—*See Diathysa.*

**PSEUDO-DIPTERAL**, false or imperfectly dipteral, the inner range of columns being omitted.

**PSEUDO-PERIPTERAL**, a temple having the columns on its sides attached to the walls, instead of being arranged as in a peripteros.

**PSEUDO-PROSTYLE**, a portico projecting less than the space from one column to another: a term proposed by Mr. Hosking.

**PTEROMA**, the spaces between the walls of the cella of a temple and the columns of the peristyle: called also *Ambulatio*.

**PULPITUM**, the wooden stage of an ancient theatre.

**PULPIT**, in churches: sometimes of stone, richly carved. In the Antiquities of Durham there is mention of a “fine iron pulpit, with iron rails to support the monks in going up, of whom one did preach every holiday and Sunday at one o’clock in the afternoon.” This was situated in the galilee, or western division of the church, which was open to the public, even when the entrance to the rest of the church was interdicted. There are some beautiful specimens of pulpits and staircases, of the most elaborate open Gothic work, still remaining in many parts of the Continent; but few have escaped the fury of the Puritans in England. \*

**PULVINATED, or PILLOWED**, the swelling of the frieze in the Ionic order.

**PURFLED**, ornamented with crockets.

**PURFLED WORK**, richly sculptured work, resembling embroidery.

**PURLINS, Purlines**, the lateral pieces of oak in a timber roof.

**PYCNOSTYLE**, a species of temple, in which the space between the columns was only  $1\frac{1}{2}$  diameter.

**QUADRÆ**, the bands or fillets of the Ionic base.—*See Plinth.*

**QUADRANGLE**, **QUADRANT**, the square formed by a cloister, or by the buildings of a college.

**QUARRY**, **Quarrel**, **Quarell**, a stone pit: also a pane of glass of a diamond form. This term, spelt *quarell*, is used in the contract for Catterick Church.

**QUARTER-ROUND MOULDING**, the ovolو.

**QUARTER**, a square panel, enclosing a quatrefoil. <sup>y</sup>

“Under every principal housing a goodly quarter for a scutcheon of copper and gilt to be set in.”

Contract for Beauchamp Monument.

**QUATREFOIL**, **Quatre-feuille**, **CROSS-QUARTER**, an ornament, or tracery, representing the four leaves of a cruciform flower.

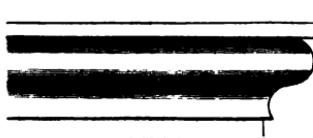


**QUATREFOIL MOULDING**, an ornament first introduced about the close of the twelfth century: its use soon became universal, and it may be considered as a sure criterion of the Early English style.



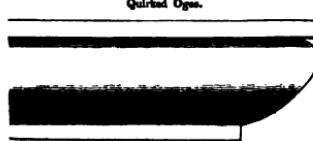
**QUIRE**, **Quier**, **Quere**.—*See Choir.*

**QUIRK**, the small return in a Grecian moulding, to give them a greater projection, as in the Quirked Ogee and Quirked Ovolо mouldings.



Quirked Ogee.

**QUOINS**, or **COINS**, stones put in the angles of buildings, to strengthen them.



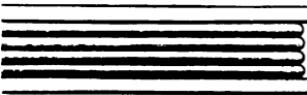
Quirked Ovolо.

**RAG-STONE** is thus defined by

Mr. Rickman, flat-bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick: it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough cast; but in some counties neatly pointed with large joints, and looking very well.

**REBATED EDGES, or RIMS,** blunted, slightly chamfered, or sloped off.

**REEDINGS,** several small round mouldings called *beads*, placed together, or sunk in a flat face.



**REFECTORY,** the dining hall of a monastery or college, &c.

**REGULA, REGLET,** the same as listel, fillet, and annulet.

**RELIEVO, or RELIEF,** the projection of any carved work.

**RELIQUARY,** a small chest or box to contain reliques, usually richly ornamented with architectural decorations.

**REREDOS,** the screen which separates the chancel from the body of the church; also at the back of the altar; the raised back of a seat &c.

“Reredoses of timber, with patands of timber,”

Contract, Earl of Warwick.

“The Reredosse at the high altare,” and “A Reredos bearing the roodeloft departing the quier and the body of the church.”

Will of Henry VI.

**RESAUNT, RESSANT, or RESAULT,** an old English term for an ogee.

“A ressaunt.” “A double ressaunt.” “A double ressaunt with a fillet.” “A resaunt lorymer.” (or larmier, a projection, drip, or corona.)

William of Worcester, pp. 220 and 268.

**RESPOND, Responder, Resound,** a half pillar, or pilaster, responding to another, or to a pillar opposite to it.

“Ten mighty pillars, with four *responses*.”—Contract for Fotheringhay.

“Item, That the same quier (of Eton College Chapel) shall conteyn in breadth from side to side within the *responses*, 22 fete:” “that the body of the same church between the yles shall conteyn in breadth within the *responders* 32 fete:” “that the yle on the other side of the body of the church shall conteyn in breadth from *respond* to *respond* 15 fete.”

Will of Henry VI.

**RETICULATED WORK,** that in which the courses are laid in a net-like form: the stones are square and placed lozenge-wise.

**REVERSED ZIG-ZAG MOULDING,** an ornament used in Norman architecture.



REVESTRY.—*See Vestry.*

REVELS, or REVEALS, the exterior surfaces of the aperture of a door or window, between the face of the wall and the frame work.

RIBS, the mouldings projecting from the groining of a roof: in the Romanesque style the vaulting ribs are flat, and square-edged; but as soon as the pointed arch appeared, they became round, and at a later period clustered mouldings. Mr. Willis observes, that “in the decorative construction of a Gothic vault, the ribs assume the principal part in the support of the roof; they alone are sustained by the shafts, and the vault lies upon them unobtrusively, as a mere sheet or surface. The *groins* of the vault are always covered with ribs, and very often the ridges also, (see Groins); while other ribs are occasionally applied to the plain surfaces of the vaulting cells. These three classes of ribs may be designated as Groin Ribs, Ridge Ribs, and Surface Ribs, respectively. Many vaults that have great appearance of complication, from the multiplicity of ribs and their intersections, prove very simple when considered apart from the ribs; whilst other complex vaults would present as many faces or surfaces, were the ribs stripped off, as they appear to do with the ribs on. The wall-rib is that which is placed at the intersection of the vault with the wall. The ribs which bound any compartment are called *transverse* or *longitudinal*, according as they cross the longer dimension of the room, or lie parallel to it. The diagonal-rib is that which occupies the groin of a quadripartite vault, and therefore the diagonal of its plan.”

“In the early vaulting of England there are abundant examples of surface ribs on a plain Roman quadripartite vault: generally, one is interposed between each wall rib and the diagonal: this appears to be the first step towards fan-vaulting, the second is taken by making a slight groin behind each of these added ribs, and the next by making the angles of all the groins equal. I am inclined to think that the merit of all this will be found to belong to the English architects, as our specimens of surface rib-vaulting are abundant, at a time when the

Continental architects confined themselves to plain quadripartite vaults, with diagonal and transverse ribs alone."

**RIDGE, Rudge**, the back or top of any thing, as the ridge of a house: the internal angle or nook of a vault.—*Willis.*

**RING**, the list, cincture, or fillet, round a column.

**ROMAN ARCHITECTURE** is distinguished from Grecian chiefly by the use of the arch, and the changes of form which necessarily followed the increasing use of it, accompanied by greater loftiness and magnitude: solidity and durability may also be considered as the characteristics of their public works, rather than elegance or taste. The Tuscan and Composite orders are frequently called the two Roman orders, but can hardly be considered more than varieties of the Doric and Corinthian, and scarcely deserve the name of distinct orders. Their most splendid works are the Aqueducts, which supplied Rome with water. The Cloacæ, or sewers of the city, deserve also to be mentioned, as they seem built for eternity. These, with the amphitheatres, columns, gateways, &c. of Ancient Rome, are well known, by description at least, to every one, and are briefly mentioned in their respective places in this *Glossary*.

**ROMAN ORDER**, the same as the Composite.

**ROMAN VAULTING**.—In this kind of vaulting the length and breadth of a compartment are exactly equal; and it is vaulted over by means of semi-circular vaults intersecting each other, and strengthened by semi-circular arches. Inequality in the length and breadth of a compartment to be vaulted over necessarily requires a pointed arch, if the same height is to be preserved, and the imposts remain also at the same height. This is supposed by Mr. Whewell to have been the origin of the pointed arch; and in answer to the objections which have been raised to this theory, he says, “I still think that the attempt to construct a vaulted covering, *in such a manner that it should be in architectural harmony with the rest of the structure*, did tend more than any other cause to the prevalence of such arches.” This much will probably be conceded to him, even by those who do not altogether adopt his theory.

**ROMAN BRICKS**, a species of tile about an inch and a half thick, of various sizes, but seldom more than fourteen inches long, by eleven wide: they were much used in Roman masonry, both as layers at intervals in walls of rough stone, and round arches. Mr. Rickman considers it not unlikely that the Saxons retained the art of making them long after the Romans had left Britain.

**ROMANESQUE STYLE**, the style in which religious edifices were built during the first thousand years of the Christian period. It is thus described by Mr. Whewell: "Its characters are a more or less close, and generally rude, imitation of the features of Roman architecture. The arches are round; are supported on pillars retaining traces of the classical proportions, but generally much more massive; the pilasters, cornices, and entablatures, have a correspondence and similarity with those of classical architecture; there is a prevalence of rectangular faces and square-edged projections; the openings in walls are small, and subordinate to the surfaces in which they occur; the members of the architecture are massive and heavy, very limited in kind and repetition; the enrichments being introduced rather by sculpturing surfaces, than by multiplying and extending the component parts. There is in this style a predominance of *horizontal* lines, or at least no predominance and prolongation of vertical ones. For instance, the walls have no prominent buttresses, and are generally terminated by a strong horizontal tablet or cornice. This same kind of architecture, or perhaps particular modifications of it, have been by various persons termed *Saxon*, *Norman*, *Lombard*, *Byzantine*, &c. All these names imply suppositions, with regard to the history of this architecture, which it might be difficult to substantiate, and would moreover, in most cases, not be understood to describe the style in that generality which we learn to attribute to it, by finding it, with some variations according to time and place, diffused over the whole face of Europe." Perhaps the Norman style may be considered as distinct from the Romanesque or Lombard, although included in it by Mr. Whewell, as it belongs rather to his period of

transition, commencing about 1000, and terminating about 1150, and is so distinct a variety as to deserve the name of a distinct style: as this is the style or variety most prevalent in England, and generally known by this name, the use of it has been continued throughout this Glossary.

**ROLL AND FILLET MOULDING**, a round moulding with a small square fillet on the face of it. This moulding is occasionally found in the Early English style, but much more frequently in the Decorated, and may almost be considered as one of the characteristics of that style.

**ROLL MOULDING**, a round moulding with a bold projection, much used in the Early English style of Gothic.

**Rood, THE HOLY Rood, or CRUCIFIX**, a cross with the figure of our Saviour upon it; frequently of the full size, and beautifully sculptured. These roods formed a very material part of the furniture of a Roman Catholic church, and there were many contrivances for the display of them.

“Likewise above the top of all upon the wall stood the most famous *rood* that was in all the land, with the picture of Mary on one side of our Saviour, and that of St. John on the other, with two glittering archangels, one on the side of Mary, and the other on the side of John.”

“The black rood of Scotland, with Mary and John made of silver, as it were smoaked all over, was set up on the pillar next St. Cuthbert’s Shrine, in the south alley.”

*Antiquities of Durham.*

Also, the Host, or sacramental wafer.

“*Hostia autem ita levatur in altum, ut a fidelibus circumstantibus valeat intueri;*” to fall on their knees, at the ringing of a little bell; and the great bell to toll 3 times during the elevation of the host.”

*Synod. Exon. 1287. Wilkins’s Concilia, II. 132.*

**Rood-LOFT**, a gallery where a crucifix or rood, and other images, usually those of the Virgin Mary and St. John, were placed. In the smaller churches this gallery was placed be-

tween the nave and chancel ; in cathedrals sometimes in other situations. This gallery usually had a light open screen under it : the ascent was frequently by a newel staircase, let into the thickness of the wall. Rood-lofts do not appear to have been in use in this country before the fourteenth century, and not general until the fifteenth : when the church is of an earlier date than this, we frequently find that a portion of the south wall has been taken down and rebuilt, in order to introduce the staircase ; and as this could seldom be done without disturbing a window, the adjoining window is of this date : in Iffley Church, Oxfordshire, the position of the window has been removed some feet, to allow room for the staircase : the situation of the old Norman window may still be distinctly traced, no more of the wall having been removed than was necessary, according to the wise and economical custom of our ancestors, who seldom pulled down for the mere pleasure of doing so, or unless rendered necessary.

“ Also on the back side of the said Rood, before the Quire door, there was a loft, and the clock stood in the south end thereof. Underneath the loft, contiguous to the wall, was a long form, reaching from one rood-door to the other, whereon men rested themselves to say their prayers and hear divine service.”

*Antiquities of Durham.*

From this and other passages in the same work, it is evident that the rood-loft in Durham Cathedral was placed immediately under the lantern, the screen on the west side of it, extending from pillar to pillar across the east end of the nave, being of stone, richly sculptured with “ the whole story and passion of our Lord ;” and above it “ the whole story and pictures of the twelve apostles, all very artificially set forth and finely gilt.” Behind this screen or wall, under the loft, and facing the choir, was an altar dedicated to our Saviour, and called “ Jesus Altar,” the high altar being dedicated to the Virgin. The space under the loft in which this altar was placed was called a porch, and at each end of it were doors opening into the north and south transepts, called rood doors, because the cross was carried in procession through them.

“ The Holy Rood, and the Rood-loft, were also set up in churches. The Rood was an image of Christ upon the Cross, made generally of wood, and placed in a loft made generally for that purpose, just over the passage out of the church into the chancel. . . . . This Rood was not compleat without the images of the Virgin Mary and St. John, one of them standing on the one side, and the other on the other side of the image of Christ; in allusion to the passage in St. John’s Gospel, xix. 26.

*Staveley’s Hist. p. 199.*

The rood-loft is called *pegma* in Latin writings.

It is scarcely necessary to remark, that the holy rood is still placed in the same situation in most Roman Catholic churches abroad; though the original rood-loft has generally given place to a modern gallery, or merely a beam supporting the rood.

**ROOD-SCREEN**, the open screen of lattice-work dividing the nave from the chancel, upon which the rood-loft was placed. This screen remains in many country churches; and the upper part, where the rood-loft was situated, is frequently plastered up and *ornamented* with the royal arms, or a table of benefactors, and the names of the churchwardens. In most cases this plaster division of the church might be removed with great advantage, and with little difficulty or expense.

**ROOD-TOWER**, **Rood-steeple**, the tower over the rood-loft, at the intersection of the body and transepts of a cathedral or church: it was usually open to the church, and formed a lantern.

**Roof**, the covering of a building. Saxon roofs are said to have been low, being imitations of the Roman buildings, consequently adapted to a milder climate. Roman and Gothic roofs on the contrary, belonging to a style which sprung up in these northern regions, are of a very high pitch: at a later period, when the Italian architecture was coming into fashion, they were again much lower; and many of our country churches exhibit lamentable specimens of roofs which have been lowered for economy only; the ends of the timbers resting on the stone walls have in the course of time become decayed,

and these decayed ends have been sawn off, thus making the old timbers serve again, by lowering the point of the roof, sometimes at the expense also of the tops of the windows. Within, these roofs were either vaulted with stone, or left open to the timbers, and the wood-work so arranged as frequently to become very ornamental: at a later period being richly ornamented with foliations, carving, &c. as at Christ Church Hall, Oxford, Crosby Hall, &c. &c.

Of the vaulted or groined roofs we have some good specimens of an early age, as the chancel of St. Peter's, Oxford, and that of Iffley Church, with many others. In the Early English style we have also numerous examples, as Salisbury. &c. &c. In the Decorated style there are also good examples, as at Ely, &c.: indeed it seems difficult to meet with a good specimen of a timber roof of this style, as the points of the windows being carried so high, it was not easy to make a timber roof have a good effect; and in all these early styles the timber roofs have generally been replaced by more modern substitutes. Of groined roofs of the Perpendicular or Tudor style, we have many rich and splendid examples.

**ROOM.** This term is sometimes applied to the niches in which figures are placed.

“In the lanthorn were placed in their several *rooms*, one above another, the most excellent pictures, (images) of the Kings and Queens, as well of Scotland as of England, who were devout and godly founders and benefactors of this famous church.”

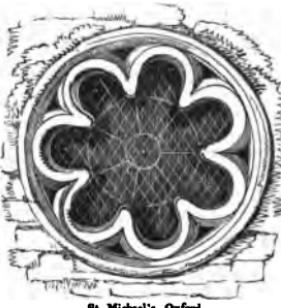
*Antiquities of Durham.*

**ROSE:** the representation of this flower is carved in the centre of each face of the abacus in the Corinthian capital. It is also used in decorating the caissons of the corona and the panels of ceilings: and is one of the badges of the Tudor family, much used during that era in mouldings, &c.

**ROSE MOULDING**, an ornament used in Norman architecture, chiefly during the later and richer period.



**ROSE WINDOW**, a circular window, called also a Catherine wheel, and a Marigold window: they are common at the west end of churches in Normandy, and other parts of the Continent, frequently of a large size, and very handsome: but they are rare in England. There are evident traces of a large and handsome circular window of the Norman era at the west end of Iffley Church, but it has shared the fate of most of the other Norman windows of that interesting church, and has been replaced by one of much later date.



**ROSTRUM**, the raised part in a hall, or public assembly room, for declamation: a pulpit.

**ROTUNDA**, a round building.

**ROUGH-CAST**, coarse plaster work.

**ROUGH-SETTER**, a mason who only built with rough or hammered stone; distinguished from the free-mason, who wrought with mallet and chisel.

**RUBBLE-WORK**, **RUBBLE-WALLING**, buildings of rough stone, consisting of pieces of great irregularity of size and shape, as well as hardness, but more nearly approaching to the form of a cube than in rag-work: it is often plastered, but sometimes well pointed, with large joints, and left outside: it is, however, much more used as backing behind cut stone or ashlar-work, and is often of very bad materials.

**RUSTIC**, a term applied to stones which are hatched or picked in holes, to give them a natural rough appearance: called also Bossage.

**SACELLUM**, a small chapel, or the chancel of a church.

**SACRARIUM**, the part of a temple where the sacred things were deposited: also used for the Piscina, which see.

**SACRISTRY**, a room attached to a church, in which the sacred vestments, &c. were kept; as at Durham Cathedral, Merton College, Oxford, &c.

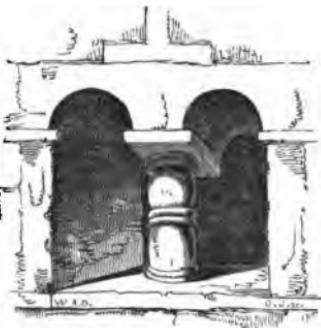
**SALOON**, **SALON**, a lofty spacious apartment.

**SANCTE BELL**, the small bell which was rung on the elevation of the host during the service of high mass: it was usually placed over the entrance to the choir in large churches, in small ones on the outside of the tower, or in a small sort of turret, built expressly for it; this sometimes has been preserved, as at Binsey and Forest Hill, near Oxford.

**SARACENIC ARCHITECTURE.**—*See Arabian.*

**SAXON STYLE.**—This name was formerly applied to the Romanesque or Norman style, but the latter name is now generally adopted. In the fourth edition of Mr. Rickman's Gothic Architecture he has endeavoured to prove, with much ingenuity and success, that there are many buildings, or portions of buildings, remaining in different parts of England, of a date previous to the year 1000, which may be clearly distinguished from the Norman style; and enumerates twenty examples, which he describes. The most obvious distinctions appear to be, the masonry, which consists chiefly of small stones, with large and heavy blocks in particular parts of the work, and a peculiar sort of quoins at the angles, consisting alternately of long and short stones bonding into the wall; the occasional use of Roman bricks, and an arch with straight sides, forming an obtuse angle, built into the wall to strengthen it; the absence of buttresses; and the use in windows of a sort of rude balustre in place of a straight mullion or small pillar, as in Norman work. Good examples of this sort of balustre window are given in the annexed specimens.

It must not, however, be concluded, that the window of two



St. Benet's, Cambridge.

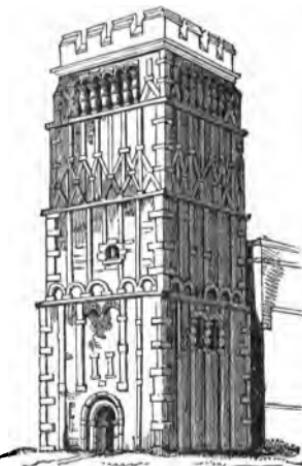


St. Michael's, Oxford.

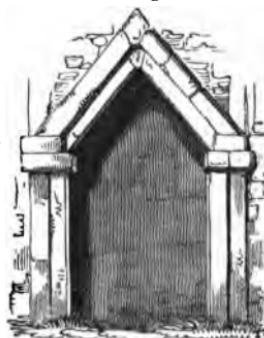
lights divided by a rude balustre, is an invariable characteristic of Saxon architecture; it is probable that by far the larger number of windows at this period were small, consisting of a single light only, and most commonly round-headed, but sometimes with a triangular head. The same remarks will apply to the doorways of the Saxon era; and perhaps the triangular form of the heads either of doors or windows is one of the surest indications of an early date, as in almost every instance in which this form occurs in buildings now standing in England, they are of acknowledged antiquity; and the same form in other countries belongs generally to buildings of the seventh or eighth centuries. In England we have examples at Barton on the Humber, Lincolnshire, <sup>2</sup> and Earl's Barton, Northamptonshire.

At the curious cave cut in the solid rock near Chester, called King Edgar's Cave, there is a figure of a Saxon warrior with his spear, standing under an arch of this form, with a rude imitation of pillars and capitals. In the round tower on Devenish Island, in Lough Erne, one of the most perfect of these singular structures remaining in Ireland, there is a window of this form.

These characteristics are also found in some of the oldest churches in Germany, the "fatherland" of the Saxons, particularly the rude balustre window, and the triangular-headed arches. The representations found in Anglo-Saxon Manuscripts also agree in these particulars. In the Abbey of Lorch, in Germany, built in 774, there



Earl's Barton, Northamptonshire.



Barnack Church, Northamptonshire.

is an arcade in which all the arches are of this form, accurately represented in the first plate of Moller's *Denkmäler*, and one arch is given in Plate I. of this work.

On the coins of several of the Saxon kings there are representations of buildings of two and of three stories, with an arcade of round arches in each, and the spars of a timber roof at the top: on one of these of Edward the Elder, A. D. 900, there is an arcade of *intersecting* arches, which although rather more rude, is not unlike in form and proportion to that of St. Cross Church, on which Dr. Milner's theory was founded. These coins are engraved in Ruding's *Annals of the Coinage*, and in Ingram's *Saxon Chronicle*. On another of these coins of the same king, there is evidently a rude representation of a building with a central tower. This king is called in the *Saxon Chronicle* emphatically *the builder*, from the number of churches which he had built.

There is, however, nothing to entitle the architecture of the Saxons to rank as a distinct style; it is only a variety of the general class of *ROMANESQUE*, or *Debased Roman*. Milner supposes the rude sculptures in the heads of doorways, as at Essenden Church, near Stamford,<sup>a</sup> to be of the Saxon era; and in some instances they probably are so, since this mode of ornamenting buildings is found in France chiefly beyond the limits of Normandy, and is considered there to indicate a date prior to the Norman era; it is probable that the remains of this age are much more numerous in England than is commonly imagined. Mr. Rickman is entitled to the gratitude of every lover of antiquarian research, for the new light he has thrown on this interesting field of inquiry; on which, however, much caution is necessary, and conclusions should not be hastily drawn on slight premises. It should be observed, that such examples are more likely to be found in remote districts than in more wealthy and populous places; and much more frequently in parts of a building subsequently enlarged and built upon, as at Christ Church, Oxford,<sup>b</sup> than that any perfect example should be found: possibly the small

<sup>a</sup> Plate XX.

<sup>b</sup> Plate XIV.

church lately dug out of the sand at Peranzabuloe, in Cornwall, may be considered as an entire building of a very early period; it is certain that it had been buried for several centuries.

Saxon churches are known to have been of comparatively small dimensions, and to have been generally much enlarged, soon after the Norman Conquest; but due allowance must be made for the exaggerated style of writing of the monkish historians, anxious to make the most of the works of their own hands, or those of their benefactors: when they describe a church to have been *rebuilt* on a more magnificent scale, it by no means follows that the original fabric was pulled down to the ground, but it is much more probable, and more consistent with the practice of the age, that such parts as could be retained without interfering with the new plan, were suffered to remain. Again, when we read of a cathedral being destroyed by fire, we should bear in mind that massive stone walls will not burn; and the damage generally amounted to no more than the destruction of the roof, and the injury perhaps of the upper part of the walls, which were subsequently repaired and added to, in the style prevailing at the period. The evidence of the Domesday Survey respecting the great number of stone churches existing at that period has been already mentioned under the head of Norman Architecture. It would be an interesting task to examine all the churches now existing in places where they are mentioned in the Survey, bearing in mind the general characters of the Saxon style.\*

It is observed by Staveley, "that most of our churches now standing were built since the Conqueror's time, *or enlarged, altered, or transformed to that state wherein now they are*. It is clear that in searching for remains of Saxon architecture, we must be content to look for parts only in churches which have been altered and enlarged, but not entirely pulled down." Also that "the Norman way was more noble and magnificent, for the Saxons made theirs generally with descents into them, and the Normans contrariwise with ascents: the first made their lights and roofs small and mean, the others made them

\* See Plates I. IV. XX. and LVIII.

high and large. The few churches which the Saxons had of stone were low, with thick walls, and consequently dark and damp ; those of the Normans were far more stately, lightsome, and pleasant."

This style prevailed from the mission of Augustine, at the close of the sixth century, to the close of the tenth.

**SCAPUS**, the shaft of a column.

**SCENA**, the permanent architectural part which faced the audience part of an ancient theatre.

**SCOLA**, a portico where the learned were accustomed to assemble and converse.

**SCOLLOPED MOULDINGS**, ornaments used in Norman architecture.



**SCONCE**, a branch to set a light upon ; a screen or partition, to cover or protect any thing ; head or top.

**SCOTIA**, a hollow moulding used in the bases of Ionic columns : also called Casement, and Trochilus.

**SCREEN**, or **SKREEN**, the partition that divides one part of a church from another, as the altar-screen, the organ-screen, monumental screens, &c. This term was also sometimes used for a canopy, as in the Antiquities of Durham.

" All the aforesaid nine altars had their several *skreens*, and covers of wainscot over head, in very decent and comely form ; having likewise between every altar a very fair and large partition of wainscot."

**SCROLL**, the volute of the Ionic capital, or any similar form.

**SCUTCHEON**, **Escutcheon**, **Scouchon**, **Escocheon**, a shield for armorial bearings ; also a quoin or corner of a tower.

" And in ten panels of this hearse of letters (latten or brass) the said workmen shall set in the most finest and fairest wise, ten *scutcheons* of arms."

Contract, Earl of Warwick.

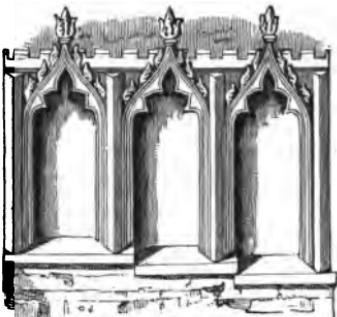
" And when the said stepill cometh to the height of the said bay . . . . then hit shall be chaunged and turnyd (from the square form of the lower part) in viii paynes, and at every *scouchon* a buttrasse fynyst with a finial."

Contract for Fotheringhay.

This tower has the two lower stories square, above which is a lantern of octagonal shape, with buttresses and pinnacles at the angles.

SECTION, a drawing showing the internal heights of the various parts of a building; or the form of any distinct part or detail, supposing it to be cut through.

SEDILIA, stone seats for the priests in the south wall of the chancel of many churches and cathedrals: <sup>4</sup> they are usually three in number, for the use of the priest, the deacon, and sub-deacon, during part of the service of high mass. Mr. Raine considers *Presbyteries* as a more appropriate name for them.



SEELING.—*See Ceiling.*

SEMI-NORMAN STYLE: this has all the characteristics of the Norman, combined with the pointed arch. Many persons do not allow it the distinction of a separate style, but consider it only as late Norman. <sup>5</sup>

SEPULCHRE, a tomb cut out of a rock; in many churches we find a large flat arch in the north wall of the chancel near the altar, which was called the Holy Sepulchre, and was used at Easter for the performance of solemn rites, commemorative of the resurrection of our Lord. On this occasion there was usually a temporary wooden erection over the arch above mentioned.

“Within the Church of Durham, upon Good Friday, there was a most solemn service, in which service time, after the Passion was sung, two of the eldest monks took a large beautiful Crucifix all of gold, of the picture of our Saviour Christ, nailed upon the cross. . . . . The service being ended, the said two monks carried the cross to the *Sepulchre* with great reverence, (which was set up that morning on the north side of the Quire, nigh unto the High

<sup>4</sup> Plate LII.

<sup>5</sup> See Plates II. IV. V. and LIX.

Altar, before the service time) and then laid it in the said *Sepulchre*, with great devotion." *Antiquities of Durham.*

There were Ministers of the Holy Sepulchre at York, c. 1256-58. Abp. Sewall increased their stipends. Vide Godwin de *Præsulibus ap. Richardson*, p. 681.

On the Continent we sometimes find a rude representation of the Holy Sepulchre attached to some part of the exterior of the church, as at the church of St. Joseph, at Antwerp, where there is a very elaborate representation of it on a large scale, with numerous figures as large as life, called Calvary.

**SERGES**, the great wax candles burnt before the altars in Roman Catholic churches.

**SET-OFFS**, the sloped mouldings which divide Gothic buttresses into stages.

**SEVEREY, Seberee, Cibarp**, a compartment of a groined roof.

**SHAFT**, the body of a column or pillar; that part between the base and capital; called also Fust, and Trunk. In Grecian architecture the shafts support the whole superincumbent weight; in Gothic architecture they are considered by Mr. Rickman as only ornamental, supporting nothing; but Mr. Willis considers them to hold a most essential place in the decorative support of the building; he observes, that in describing Shafts it is convenient to make them take their denominations entirely from the manner in which they support the weight above them, rather than from their own position. Thus Shafts supporting ribs or other parts of a vault are termed *Vaulting-shafts*; these are frequently attached to the wall, and supported on corbels, as at the Chapter-house, Christ Church, Oxford.<sup>f</sup>

**Bearing-shafts** are those which sustain the whole of the superincumbent weight, as when it supplies the place of a mullion dividing a window and supporting the arches on each side.

**Sub-shafts** sustain arches of which the upper side is united to the soffit of the next arch or wall; such an arch is termed a *Sub-arch*, being a small arch under a larger one.



f Plate LV.

*Face-shafts* sustain face-arches, which have their backs only united to the wall, and, therefore, appear as if placed on the face of it.

*Edge-shafts* have the sustained arches united by their sides and back to the nearest wall or arch, so that they appear to support their edge only. Edge-shafts are so abundantly used in Norman buildings, that they may be said to be characteristic of that style.

*Nook-shafts* are placed in the nook or internal angle formed by the side and face of the two contiguous arches of a compound archway.

**SHAFTED IMPOST.—See *Impost*.**

**SHANKS**, or **LEGS**, names given to the two interstitial places between the channels of the triglyph of a Doric frieze.

**SHIELDS** are a common ornament in Gothic buildings, and their form is sometimes useful in ascertaining dates: those of the Saxons or Normans were very long, and sharp-pointed at the bottom: at a later period the bottom of the shield reversed is usually of the same form as the arch then in use.

**SHINGLE**, a wooden tile: this sort of covering for a roof was formerly common in England, but is now rarely met with.

**SHRINE**, the case or box in which the relics of a saint were preserved; called also a Reliquary. The altar dedicated to a particular saint, with the chapel or chantry containing it, was also called a Shrine: these were often erected long after the death of the saint, and renewed on a more magnificent scale at different periods; thus we have an account of the Shrine of St. Frideswide, in Oxford, having been three times renewed, or re-built in the style of the age. The latest erected, about 1480, still remains in good preservation, and is a beautiful specimen of rich tabernacle work.<sup>g</sup> The Shrine of the Three Kings (the Magi who came from the east!) in Cologne Cathedral, is one of the most celebrated, and, perhaps, the most sumptuous that ever was erected. The value of the jewels with which it is ornamented is estimated at £240,000.

<sup>g</sup> See Frontispiece.



In the Antiquities of Durham Abbey, we have the following description of the Shrine of St. Cuthbert.

“In the midst of the *Fereitory* of St. Cuthbert his sacred *Shrine* was exalted with most curious workmanship, of fine and costly green marble, all tinned and gilt with gold; having four seats or places, convenient underneath the Shrine, for the pilgrims or lame men, sitting on their knees to lean and rest on, in the time of their devout offerings and fervent prayers to God and Holy St. Cuthbert, for his miraculous relief and succour; which being never wanting, made the Shrine to be so richly invested that it was esteemed to be one of the most sumptuous monuments of all England, so great were the offerings and jewels bestowed upon it; and no less the miracles that were done by it even in these latter days.”

**SHROUDS**, a term sometimes applied to crypts.

**SILL**, **CILL**, **Gole**, the horizontal part beneath a window or door.

**SLYPE**, **Gipp**, a passage between two walls, as at Winchester, and at New College, Oxford.

**SOCLE**.—See *Plinth*.

**SOFFIT**, the under part, or ceiling, of a cornice; the interior sweep of an arch: in the later periods of Gothic architecture the soffit is often divided into compartments, having foliated arched heads, and sometimes into small niches filled with the figures of saints, &c. as at Christ Church Cathedral, Oxford.<sup>h</sup>

**SOLAR**, **Goler**, **Goller**, a light upper room: also a shop; and sometimes the Entresole over it.

**SOLE**, the lowest part of a building; the sill of a window.

“The *soles* of the windows.”—Contract for Fotheringhay.

**SOUSE**, **Souste**, **Source**, an old Norman-French term for a corbel: it occurs frequently in the contract for *Reforming* Westminster Hall, in 1395.

“Every *souse* to be carved according to pattern.”

**SPAN OF AN ARCH**, the distance between each springing, or impost.

**SPANDRELS**, *Spaundre*, the triangular spaces included between an arch and the square formed by the canopy over it; this space is frequently ornamented with trefoils, quatrefoils, &c. or with a shield of armorial bearings, usually those of the founder, or some great benefactor.

“Every *spaundre* to be filled with stone from the souse beneath as high as the arch at the top.”

Contract for Westminster Hall.

**SPERE**, the screen across the lower end of a dining hall, to shelter the entrance.

“Item, the said hall to have two coberdes, one beneath at the *spere*.”

History of Hangrave.

**SPERVER**, *Sparber*, *Esperber*, the wooden frame at the top of a bed, or canopy: the term sometimes includes the tester, or head-piece.

“A *sparver* of greene and black say, with courteyns of the same.”

Inventory of Furniture, 30th Henry VIII.

**SPERWARE EMBATTLEMENT**, a perforated battlement.

“And til aither isle shall be a *sperware embattaillement* of free-stone throughout.”

Contract for Fotheringay.

**SPHÆRISTERIUM**, a circular court for playing at ball, or other exercises: a tennis court.

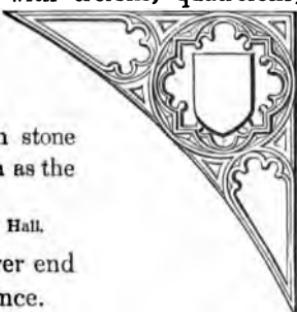
**SPIRE**, a very tapering pyramid on the top of a tower; commonly, but incorrectly, called a steeple. The spire was often added long after the tower or steeple was built, as appears from the accounts to have been the case at Louth Church, Lincolnshire.

**SPRINGERS**, the points from which an arch springs.

**STADIUM**, **STADIA**, part of a Greek palæstra, similar to the Roman circus: the ancient race-course.

**SQUILLERY**, the scullery, a well-known appendage to the kitchen.

**SQUINCH**, *Scornee*, a block of stone. Perhaps the long stones inserted at the angles of a tower, to bind it together.



“ 100 foot achlere, and *squinches* of 18 inches high, and 15 at the brast (thick.)

Record of Louth Spire.

“ *Ac quatuor sconci de lapidibus ab uno quarterio anguli in proximum ad ligandam speram.*”—William of Worcester, p. 196.

STAGE, the graduated division of a Gothic buttress : a floor, a story ; the perpendicular division of a window.

“ *In altitudine trium stagarum dictarum bay-windowes.*”

William of Worcester, p. 287.

STAR MOULDING, an ornament used in Norman architecture.

STALLS, the elevated seats, usually with canopies over them, ranged on each side the choir of cathedrals, collegiate churches, &c. in the Roman Catholic times they were appropriated to the canons or prebendaries in a secular, and the monks in a regular, community.<sup>1</sup>

STANCHEL, *Stanchion*, the upright bars or mullions of a window, or of an open screen.

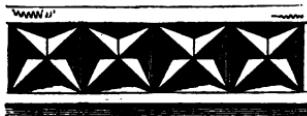
STANDARD, *Standart*, a standing chest: a candlestick of large size, standing on the ground, with branches for several lights.

“ Two great *standarts of laten*, to stand before the high altar of Jesus, in the chapel of Donington.”

Will of R. Harre, 1500, in Lysons' *Magna Britannia*—Berkshire.

This sort of candlestick is still in common use on the Continent.

STEEPLE, *Stepyll*, *Stepull*, a tower, or any building higher than the roof of a church: frequently surmounted by a spire. Norman steeples are commonly massive square towers, seldom more than three squares in height, at least in the early period; and even later they seldom are more than a square above the roof of the church. They are usually placed in the centre of the church, or at the intersection if the plan is cruciform. We do not appear to have any Norman spires; but there are some singular conical-headed turrets, something between a very massive pinnacle and a small spire, as at Rochester Cathedral, and the east end of the Church of St. Peter in the East,



Oxford.—In Early English steeples the tower is more lofty than the Norman, and crowned by a spire, at first short and massive, scarcely more tapering than a pyramid, as at Christ Church Cathedral, Oxford; but soon becoming more taper.—Decorated steeples differ little from the preceding, excepting that they are generally more ornamented, being sometimes crocketed at the angles: they are generally flanked with large buttresses, crowned with pinnacles, which sometimes are formed with beautiful groups at the angles of the junction of the tower and spire; St. Mary's, Oxford, is a beautiful example of this arrangement.—Perpendicular steeples have very little to distinguish them from the last; but the tower generally bears marks of its style in the windows and ornaments. Towers without spires are frequently used in this style, and are sometimes very lofty and elegant, such as Magdalen tower, Oxford, which was originally built for a detached belfry to the chapel: the tower of Taunton Church is also a very beautiful specimen of this style.—In the French Flamboyant style the spires are generally very elegant; the form is usually octagonal, and on each face are a succession of small openings, in the form of trefoils or quatrefoils, which have a very rich and airy effect, as at St. Peter's, at Caen.

“And in the west end of the said body shall be a *stepyll* standing (above) the chirche upon three strong and mighty arches, vawted with stone.” *Contract for Fotheringhay.*

“Also forsaide Richarde sall schote out tusses in the west ende for makynge of a *stepill*.” *Contract for Catterick.*

**STOUP, Stoppe**, a basin for holy water, usually placed in a niche near the entrance door: sometimes standing on a pedestal or short pillar, and detached from the wall, as in the cathedral, and church of St. Ouen, at Rouen.

“*Holi-water stoppe, de argento pro aqua benedicta cum aspersorio de argento.*”

Will of T. Beaufort, Duke of Exeter, 1426. Nicholls, p. 253.



Abergavenny.

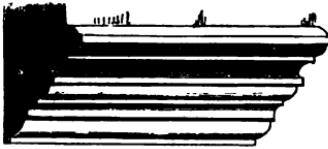
**STOA**, a portico. The sect of Stoicks took their name from one of these at Athens, where Zeno taught his system of philosophy.

**STORY**, a single floor of a building: Scottice, a flat: in monkish Latin written Istoria and Historia, as in William of Worcester.

**STRÆ**, the fillets which separate the channels or flutes of columns.

**STRING-COURSE**, a projecting line of mouldings.

**STYLOBATE**, **STEREOBATE**, the sub-structure of a temple below the columns.



**SUB-SHAFTS** sustain arches, of which the upper side is united to the soffit of the next arch or wall: such an arch is termed a sub-arch.—*Willis*.

**SUMMER**, a beam of wood: **Brest-summer**, a lintel beam.

**SURBASE**, the upper mouldings of the pedestal.

**SURBASED ARCH**, an obtusely pointed arch, the centres of which are below its base.

**SYSTYLE**, an order of temples, having two diameters between the columns,

**TABERNACLE**, a small temple: an ornamented chest, generally made of precious wood, metal, or marble, and placed upon Roman Catholic altars, as a receptacle for the cyborium and pixis. In Gothic architecture a stall or niche, standing detached from the wall, and usually richly ornamented with light open-worked tracery, &c. sometimes enclosing the figure or shrine of a saint, as that of St. Frideswide: sometimes a tomb or monument, as that of William of Wykeham, in Winchester Cathedral: but we have comparatively few good examples remaining in this country; they are much more frequent on the Continent, and sometimes exquisitely beautiful, as in the Frauen-Kirche at Nuremberg; see also Moller's Plates.

“Imageries and tabernacles  
I saw, and full eke of windowes.”

Chaucer's Book of Fame.

“ *Tabernaoula cum reliquis.*”

Inventory of Plate in Lincoln Cathedral, 1536. Dugdale's *Monast.* iii. 273.

“ One *tabernacle* of ivory, with two leaves.”—*Ibid.*

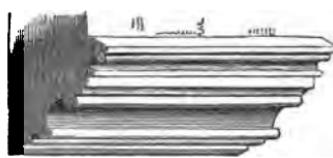
TABERNACLE-WORK, ornamented open-work above stalls, &c.

TABLE, Table-stones, Tabill, a horizontal projection from the surface of a wall. This term is generally combined with some other word, describing its situation, as earth-table, ground-table, bench-table, water-table, corbel-table, &c. In the contract for Fotheringhay we find mention of table-stones, meaning the corbel-table; ground-table-stones, the base-mouldings, or projection on the outside; and bench-table-stones, the projection near the ground, on the inside of the walls.

“ And a botras rising unto the *tabill.*”

Contract for Catterick Church.

TABLETS, small projecting mouldings or strings, mostly horizontal: in its more comprehensive sense it includes cornices, corbel-tables, drip-stones, and string-courses, but it is more commonly used only for the base-tablets under windows; these vary considerably in the different styles of Norman and Gothic. In Norman buildings they are at first plain slopes above or below a flat string, afterwards they are frequently carved with the various ornaments peculiar to the style.—In Early English work they are sometimes a mere slope; but in large buildings frequently consist of several sets of mouldings, each face projecting farther than the one above it.—In the Decorated, it is generally an ogee, under which is a plain face, then a slope and another plain face; and it is not usual to find more tablets in this style, although in the Perpendicular, three, four, and even five, are sometimes used.—*Rickman.*



TABLINUM, an apartment of a Roman house.

TÆNIA, TENIA, the fillet separating the Doric frieze from the architrave.

TELAMONES, or ATLANTES, statues of men employed as columns.

**TEMPLE**: according to Vitruvius there were five orders of temples among the ancients; whose names are *Pycnostylos*, that is thick set with columns; *Systylos*, in which the columns are not so close; *Diastylos*, where they are still wider apart; *Areostylos*, when placed more distant from each other than in fact they ought to be; *Eustylos*, when the intercolumniation, or space between the columns, is of the best proportion.

**TERMINUS**, a pedestal whose size increases upwards for the reception of a bust: also a stone, used as a boundary.

**TESSELATED PAVEMENT**, a rich inlaid pavement, formed of different coloured marbles or tiles.

**TESTER, TESTOON**, a flat canopy over a pulpit, tomb, &c.

**TETRASTYLE**, a building having four columns in front.

**THACK-TILES, Thakk-tiles**, tiles or slates used for covering a roof, or *thatching*, to thatch, or thack, signifying to cover.

Katherine Sinclair, wife of the first Lord Seton, “bigget ane yle on the south side of the paroch kirk of Seton of fine estler, (ashler) pendit, (vaulted) and theikit (roofed) with stane.”

Grose's Antiquities of Scotland, Vol. I.

**THOLUS**, a dome or cupola, or any circular building.

**TOPH-STONE**, a light porous stone, used for filling up the interstices between the ribs of a groined roof: chalk was sometimes used for this purpose.

**THROUGH**: this term is sometimes used by itself, to signify a tomb, or monument.

“Over the midst of the said vault did lie a fine *through*, and at each side of the stone it was open, through which were cast the bones of the monks whose graves were opened for other monks to lie in; which vault was made to be a charnel house to put dead men's bones in.”

Antiquities of Durham.

**THROUGH CARVED-WORK**, open work of wood or stone, in which the carving is cut *through* the entire substance.

“All which pictures were most artificially wrought together, and finely carved out of an entire stone, some parts thereof *through carved-work*.”

“The forepart of the almeries was *through carved-work*, to admit air to the towels.”

Antiquities of Durham.

THROUGH-STONES, TROUGH-STONES, the perpent stones reaching through a wall: a north country term for grave-stones, or the lids of stone coffins.

“Many fair *through-stones* lying over the graves.”

*Antiquities of Durham.*

“The trough-aile.”—*Plan of Chester Cathedral, in Lysons.*

THOLOBATE, the sub-structure on which a dome or cupola rests: a term proposed by Mr. Hosking.

THYROMA, the doors of a temple or house.

THYREOREUM, the entrance passage in a Greek house.

TILES, pieces of earthenware used for covering the roof of a building: their use for this purpose is modern, slates or rather slabs of stone having been formerly used exclusively for large buildings, such as the principal churches and monasteries, and thatch for more humble structures and for private houses. The common people of Oxfordshire and Berkshire still distinguish between a *slatt*, or thin slab of stone after the ancient fashion, and the modern Welsh *slates*, the blue colour of which renders them unfit for the purpose of covering ancient buildings. Tiles were formerly used chiefly for paving the floors of churches, and a few of the more choice apartments of a mansion, such as the lady's bower or with-drawing room. A few of them remain in some obscure parts of most ancient churches; they are usually called *Norman tiles*, and are frequently found to be very ornamental if examined, having frequently inscriptions, shields of arms, &c. upon them. In St. Cross Church, near Winchester, there were recently a considerable number in good preservation near the altar. They are sometimes mistaken for Roman tiles, or more properly, Roman bricks; but these are quite distinct, and the error has probably arisen merely from the name; Roman *bricks* being often called Roman *tiles*. The use of the Norman tiles appears to have continued to the Reformation.

TOMBS, edifices for the reception of the dead: a full description of the different varieties of tombs, and their chronological succession, will be found in the excellent work of Mr. Bloxam, on Monumental Architecture; a concise notice of

those of the middle ages is extracted from that work, under the heads of Monuments and Chantries, in this Glossary.

**TONDINO**, an astragal: an Italian term.

**TOOTH ORNAMENT**, used in mouldings in the Early English style, and one of the peculiar marks of it.

**TORSO**, the bust or trunk of a sculptured figure.

**TORUS**, or **TORE**, a large round moulding, used in the base of columns.

**TOUCH-STONE**, the dark-coloured stone or marble anciently much used for tomb-stones: a musical sound may be produced by touching it sharply with a stick. In the western porch of the Redcliff Church, Bristol, there is a series of small pillars of this stone, on which it is said that a tune may be played, the sound of each being a different note.

**TOWER**, a building for defence; or for the reception of bells; often crowned with a spire.

**TRABIGATION**, the beam-like construction of a classical portico, or wall; the panelled intervals between the beams are the lacunaria.

**TRACERY**, the framework in the heads of windows, screens, &c.: it may be either flowing, where the lines branch out in curves, &c. or perpendicular, where the mullions are continued through in straight lines. Tracery is also divided by Mr. Willis into "*Fillet-tracery*, in which a plain fillet of equal breadth is left between the compartments; and *Roll-tracery*, in which the fillet itself is covered by a roll-moulding, which ramifies with it."

**TRANSEPT**, the division of a church or cathedral running north and south, forming the arms of a cross.

**TRANSITION**, the period of change from one style to another. Mr. Bloxam, and other writers, treating of the architecture of England only, have considered the Semi-Norman style as a Transition style between the Norman and Early English; but Professor Whewell and Mr. Willis consider the Early English style itself as one of the Transition styles between the Ro-

manesque and Complete Gothic, or Decorated, and they distinguish the corresponding styles of other countries as Early French, Early German, &c. It must, however, be confessed, that the Early English is a perfect Gothic style.

**TRANSOM**, a horizontal bar of stone or timber across a window, or other aperture, dividing it into stories. It is sometimes found under an arch, forming the head of a doorway.

**TRANSTRA**, horizontal timbers in the roof of a building; the transverse beams of a gallery.

**TRANSVERSE VAULTS**, the shorter vaulted spaces of a stone roof, running from above the side windows into the longitudinal vault.

**TRAVERSE**, a gallery, loft, or vaulting, crossing some part of a church.

**TRAVERSE-RIB**, the cross-rib.

**TREASURY**. In all monastic establishments there was a distinct building, or sometimes a tower or other part of the buildings, called the Treasury, and used for the purpose which its name imports, to preserve the money and other valuable property of the establishment. The ancient treasury of Merton College, Oxford, still remains nearly in its original state, apparently the most ancient part of the buildings now remaining, and coeval with the original foundation of the college: it consists of one room, with an arched stone roof, and an arched passage under it: the staircase is also of stone, the walls are very massive, and the windows correspond exactly in form with those of Caernarvon Castle. It may fairly be considered as fire proof. In the Antiquities of Durham, so often quoted, we have an account of a similar building.

“In the west alley of the cloisters was a strong house called the *treasury*, where all the treasure of the monastical house was deposited, having a strong door and two locks upon it.”



Merton Coll. Oxford.

**TREFOIL**, an ornament in Gothic architecture, representing three leaves of a flower.

**TRELICE, or TRELLIS**, a screen of open-work, either of wood or metal.

“A *trellise-door* from pillar to pillar . . . . above the door it was likewise *trelliced* . . . . and on the height of the said *trellise* iron spikes were stricken.”

*Ancient Rites of Durham.*



**TRELICE MOULDING**, an ornament used in rich buildings of the Norman style.

**TRICLINIUM**, the dining room of a Roman house.



**TRIFORIUM**, a range of small arches or panels between the top of the pier arches and the bottom of the clerestory windows, usually opening into a passage between the groined roof of the side-aisles and the sloping outer roof: this gallery or passage has sometimes windows at the back of it, which have a very light and elegant effect, as at Ely and at Cologne: these passages were commonly used in this country merely for suspending tapestry and other ornaments on festivals; but Mr. Hope considers the triforium to be derived from the Byzantine churches, where this gallery was set apart for the women; and, on the other hand, Mr. Whewell mentions that in Germany they are still in some places set apart for the young men, and called the *Mänuhaus*, or *Männerchor*. In modern Gothic churches the Triforium might in some cases be introduced with advantage, instead of a gallery.

**TRIFORIUM TABLET**, the running tablet or cornice below the triforium.—*Whewell.*

**TRIGLYPH**, an ornament used in the Doric entablature.—*See Glyph.*

**TROCHILUS**, a hollow moulding.—*See Scotia.*

**TRUSS**, a modillion enlarged, and placed flat against a wall; often used to support the cornice of doors and windows, corresponding with the brackets and corbels of Gothic architecture. The word



*tusses* occurs in the contract for Catterick Church: "And the forsaide Richarde sall putte oute *tusses* for the making of a revestry." It is explained by Mr. Raine as a corruption of tusks, or teeth; but it seems merely to be a different mode of spelling the word *trusses*.

**TURRET**, a small tower of great height in proportion to its diameter; frequently at the angles of a large tower.

**TUDOR FLOWER**, a sort of parapet much used in the reigns of Henry the Seventh and Eighth; one of the marks of the Tudor era.

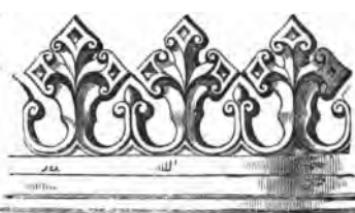
**TUDOR ROSE**, a favorite ornament of the same period, generally with the crown over it, as at King's College Chapel, Cambridge; several other ornaments mark this era, as the portcullis, angel brackets, &c.

**TUDOR STYLE**; this name is frequently applied to the latest style of Gothic architecture, which is also called Florid Gothic, and by Mr. Rickman, Perpendicular English, this nomenclature is now generally followed; this style is peculiar to England. In this last period of Gothic architecture each country appears to have a style of its own, called by Mr. Willis, the After-Gothic styles, as the Flamboyant in France; he observes, that in Italy this intermediate stage is wanting, the revival of the ancient orders having there followed immediately upon the Decorated or Perfect Gothic.

**TURNPIKE STAIR**.—*See Vise.*

**TYMPANUM**, the flat surface or space within a pediment, or between the top of a door and the arch over it; often filled with sculpture in alto or basso relievo, as at Essendine.<sup>1</sup>

**TYLLE-THAKKES**.—*See Thack-tiles.*



**TYMBRE**, a bell turret, or lantern, on the roof of a hall. In heraldry, a crest: the family crest was frequently placed on the top of such a turret.

**VANE**, *Fane*, or *Phane*, a plate of metal turning on a spindle, and set upon a tower, spire, or pinnacle, to indicate the quarter from which the wind blows. They were anciently shaped like banners, gilt and blazoned with armorial bearings.

“*The tawris high full pleasant shall ye finde,  
With phanis fresh turning with every windē.*”

*Chaucer's Assemblee of Ladies.*

See also Warton's History of Poetry, Vol. ii. p. 22.

**VANT-STONE**,—*See Font.*

**VASE**, the body of a Corinthian capital, with the foliage stripped off; of the form of an inverted bell.

**VAULT**, *Vaunte*, *Voute*, (*Volta*, William of Worcester,) an arched roof, the stones or materials of which are so placed as to support each other. Vaults are of various kinds, as Roman, cylindrical, longitudinal, transverse, elliptical, &c. When more than a semi-circle they are called *surmounted*, and when less, *subbased* vaults. Mr. Whewell has described ten different kinds of vaults, or rather, modes of roofing :

1. The *cylindrical* vault, resting on the top of the side walls, with its axis in the longitudinal direction of the building: this is also called a waggon, barrel, tunnel, or cradle roof.

2. The *semi-dome*, covering the semi-circular apsis, and consisting of the half of a hemisphere, smooth and ribless.

3. Where the three aisles (or nave and side aisles) are of equal height, the *Roman* vaulting is used, (Plate LVI. fig. 1.) in which each compartment of the roof must be square, and can then be exactly vaulted over by means of semi-circular vaults intersecting each other.

4. Where the centre aisle is both higher and wider than the side aisles, as is most frequently the case, the side aisles are still covered with the Roman vaulting, but the centre is generally covered by a wooden roof; sometimes, however, it is vaulted with the cylindrical vault. (Plate LVI. fig. 2.)

5. Where the centre is exactly twice the width of the side

aisles, and is still vaulted with the Roman vaulting, each compartment of the centre corresponding to two compartments of the side aisles.

5. Where the vaulting is modified by the introduction of the pointed arch, *the transverse arches only being pointed*, or those which run across the length; the longitudinal, or those which run in the direction of the length, being, as before, semi-circular, (fig. 3.) In this vaulting the centre is no longer necessarily double the breadth of the side aisles; it also almost always possesses *diagonal ribs*, which the preceding vaulting in general has not.

7. The next step in the order of change is that where both *the longitudinal and transverse bands are pointed*. (fig. 4.) We have here universally diagonal ribs, and this is by far the most common vaulting in all churches belonging to times after the invention of the pointed vault: it is capable of any proportion of length and breadth. In the kinds of vaults hitherto mentioned we have had four hollow spaces, or *cells*, diverging from the intersection of the diagonal ribs; these cells, which were round or cylindrical in the Roman vaulting, were pointed in the kind last mentioned: this species of vaulting may be called *quadripartite*.

8. Another kind of vaulting, which seems to be as early, or nearly so, as that just described, and which is very frequent and characteristic, is *sexpartite* vaulting, consisting of six cells, with six ribs diverging from the intersection. (Plate LVI. fig. 5.)

9. *Octopartite* vaulting, having eight cells diverging from a common point.

10. The vaulting of the polygonal east apse is most commonly half, or rather five-eighths, of an octopartite compartment.

To these Mr. Willis adds *Welsh* vaulting cells, which enter a principal vault at a point below its vertex. (fig. 6.)

Besides these simpler kinds of vaulting, Mr. Whewell also describes at considerable length the more complex vaults which at a later period became so frequent in this country, and are commonly called fan-tracery roofs; these Mr. W. calls con-

cavo-convex vaults, and he has invented a number of terms applying to the different parts.

**VAULTING SHAFT**, or **VAULTING PILLAR**, a pillar sometimes rising from the floor to the centre of the roof; more frequently a short column attached to the wall, rising from a bracket or corbel-head, and from the top of which the ribs of the vault spring. <sup>m</sup>

**VAWTHID**, vaulted or arched with stone.

**VENETIAN WINDOW**, one that is divided into three or more compartments in width, by pilasters or columns.

**VESTIBULE**, the entrance to large houses; the part under the portico.

**VESTRY**, *Rebestr*, a room attached to a church, or a part partitioned off, where the vestments of the clergy are kept; it has succeeded to the ancient sacristry; and a cupboard or chest in it has taken the place of the ancient ambry and locker, near the altar for keeping the communion plate, &c. The term *revestry* is, however, an ancient one, as appears from the Antiquities of Durham and the Contract for Catterick Church.

**VETHYM**, *Vathym*, *Fethym*, a fathom, or measure of six feet.

**VIGNETTE**, *Vinette*, ornamental carving in imitation of vine leaves.

“ *Vinettes* running in casements.”  
Lydgate’s Boke of Troy.



**VISE**, *Vice*, *Roel*, a cork-screw or winding staircase.

“ And in the said stepyll shall be a *Vice* tourning, serving till the said body, isles, and qwere.”

Contract for Fotheringhay.

**VITRES**, **VITREATÆ**, panellæ vitreatæ, stained glass.

**VOLUTE**, the scroll, or spiral horn, used in Ionic capitals.<sup>n</sup> In the Corinthian order there are also Volutes, but they are smaller, more numerous, and always diagonally placed. In the Composite they are also diagonally placed, but larger than in the Corinthian.

**VOMITORIA**, the gates of an ancient amphitheatre.

**VOUSSOIR, VOISSURE**, a block of stone cut to a particular curve, forming part of an arch immediately above the impost.

**WAGGON-HEADED VAULT**.—*See Vault.*

**WALL-PLATE**, a plank of timber lying along the top of a wall for the rafters of the roof to rest upon.

“Scola theologiae nova cum libraria desuper continet . . . . in altitudine a pendo usque ad superiorem *walplate*, de pessone 80 pedes.”

William of Worcester.

**WATCH-LOFT**, at St. Albans, a place for watching treasure.

**WATCH-TOWER**, an elevated tower, generally standing alone in early times, as the watch tower in the wilderness, &c.

**WATER-DRAIN**; this name is given by Mr. Rickman, in the last edition of his work, to the niche containing it, as well as to the drain itself; the whole together is usually called a *Piscina*.

**WATER-TABLE**, the ledge left on stone or brick walls, about eighteen inches from the ground.

**WEATHER MOULDINGS**, drip-stones, or canopies, over doors and windows, intended to throw the water off from the base of the building.

**WEEPERS**, the statues at the base of a funeral monument. The tomb of Richard Beauchamp, Earl of Warwick, was to have “xiv images embossed of lords and ladyes, in divers vestures, called *weepers*, to stand in housings.”—Contract in Blore’s Monumental Remains, Dugdale’s Warwickshire, &c. The Burghersh tombs at Lincoln have Edward the Third and his sons, as weepers, each with his shield of arms over his image. See Gough’s Sep. Mon. and Weever’s Mon.

**WICKET**, a small door within a larger one.

**WIND-BEAM**, a large timber arch in the framework of a roof, serving as a stay against the wind.

**WINDOW-SIDE**, the sloped edge of the window opening: in the Norman style the walls being thick, and the windows small, the sides are generally splayed, to admit as much light as possible: this space is usually plain and flat, or ornamented at



Burford Church, Northamptonshire.

the angles only with shafts and mouldings: in the Early English style it preserves a similar character, but there is frequently a hollow space above the window: in the Decorated style this hollow space is still more marked, and may be considered as a characteristic of that style, as it is not found in the Perpendicular; though there is generally a hollow moulding all round the window-side, it is not greater above than in any other part.

**WINDOWS.**—In the Saxon period, or prior to the year 1000 these were generally small, with a circular arch, and of plain rude workmanship, as at Brixworth,<sup>o</sup> (or divided into two lights by a sort of rude balustre, as in the tower of St. Michael's Church, Oxford, (No. 3.) and Benet Church, Cambridge: (No. 4.) sometimes they have a sharp triangular arch with straight sides, of very rude construction, as at Barton upon Humber. (No. 2.) Examples of this form are also found in the Round Tower on Devenish Island, in Lough Erne, generally supposed to be of the eighth century, though some antiquaries assign a much earlier date to this singular structure; and in the remains of the Castle at Exeter.

Norman windows are generally small, and rarely exceed two squares in height, as at St. Peter's, Oxford: in the early period they are quite plain, with sloped sides; in the middle period of this style they are larger, frequently divided by a shaft, and ornamented with chevron work, as at Castle Hedingham: (No. 6.) in the latter period they still increase in size, and are sometimes as richly ornamented as the doorways, with a succession of mouldings, in which the chevron still



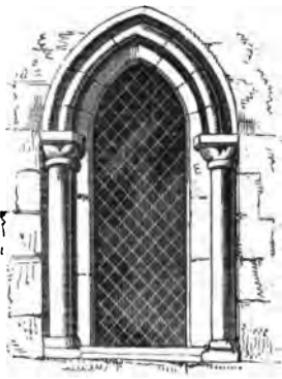
Brixworth, Northamptonshire.



St. Peter's, Oxford.

predominates. There are traces of circular windows of this style, as at the west end of Iffley Church, but few remain perfect in England: there is one at Barfreston Church, Kent. (No. 42.)<sup>p</sup> Towards the close of this style we have frequent examples of windows having all the characteristics and ornaments peculiar to it, but with a *pointed* arch: these are considered by Mr. Bloxam as belonging to the Semi-Norman style, or period of transition, when the pointed style was not yet fully developed. In Christ Church Cathedral, Oxford, and some other buildings, as St. Cross Church, near Winchester, &c. some of the windows have all the characters of the Norman style, including the round-arched head; (No. 7.)<sup>q</sup> others resemble them exactly in all other particulars, but have their heads *pointed*, (No. 8.) shewing that they were built strictly during the period of transition, the round-headed windows being the earliest, and this change of style having been introduced during the progress of the building, which in these large works often lasted for fifty or sixty years, either from want of funds, or some other accidental causes. The Norman windows have generally been removed, and replaced by a later style.

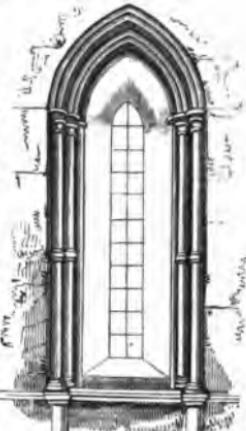
Early English windows are of the exact form of a lancet, and occur in small churches most frequently single, as at St. Giles's, Oxford, (No. 10.)<sup>r</sup> and Jesus College, Cambridge; (No. 12.)<sup>s</sup> but in larger ones united in two, (No. 11.) three, five, or seven, all appearing as one large window, as at Beverley Minster: (No. 9.) these large windows are generally ornamented with long, slender, detached shafts, which have a very light and elegant effect, as in the Chapter House of Christ Church, at Salisbury, and in St. Giles's Church, Oxford. (No. 13.) The next gradation to these appears to be



a window of two lancet-shaped lights united under one arch, with or without a quatrefoil, circle, or lozenge in the division over the shaft, as at Bloxham, (No. 14.)<sup>t</sup> and Ely. (No. 16.) Next to this comes a window of three lancet-shaped lights, the centre the highest, united under one arch, and the divisions left open, as at St. Alban's Abbey. (No. 15.)

Towards the middle of the thirteenth century the simple lancet-headed arch began to be ornamented with a trefoil, and the arch itself was soon afterwards built of this form: the top of the trefoil head is sometimes square, as in the windows of Caernarvon Castle, built, as is well known, by Edward I. Windows of this form are very common, though more so in domestic than in ecclesiastical architecture.

The windows of the Decorated style may be divided into two periods; in the first the tracery consists of circles, trefoils, quatrefoils, &c. and these are frequently called Geometrical Windows, as Merton Chapel, (No. 18.)<sup>u</sup> Broughton, (No. 19.) and Kidlington, (No. 20.) These windows are generally found in buildings of the fourteenth century, but occasionally in the last twenty years of the thirteenth: during the same period we also find a window of three lancet lights under a common arch, closely resembling St. Albans, (No. 15.) but with the heads of the lancets and the spaces foliated, as at Bloxham. (No. 20.)



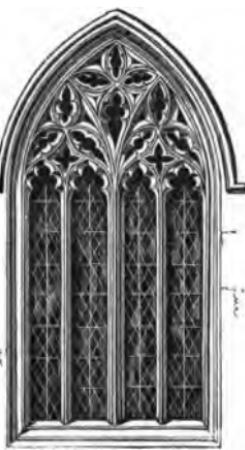
Jesus College Chapel, Cambridge.



Merton Chapel, Oxford.

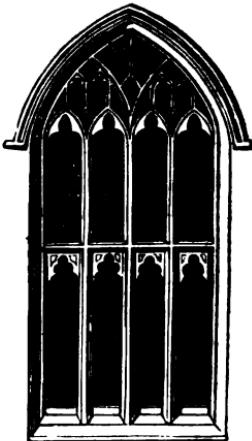
Another window of a plainer character, of three lights, in which the mullions appear to be continued with a sweep through the head of the window, intersecting each other, as at Wells, (No. 22.) appears to belong to the same period ; but both this and No. 15 are so frequently imitated in the Churchwarden's Gothic of modern times, that it requires a careful examination of the mouldings to ascertain whether they are original or not. Mr. Rickman, and others, consider that in these windows the tracery has been cut out : this may sometimes have been the case, but there are undoubtedly many windows of these two forms which never had any tracery, and still are original.

In the second period of the Decorated style the tracery consists of wavy lines without any geometrical form, and has been called flowing tracery, as at Worstead, (No. 23.)<sup>v</sup> and Little St. Mary's, Cambridge. (No. 24.) This form seems to have led, on the Continent, to what is called the Flamboyant style, from the flame-like form which the tracery often assumes. Examples closely approaching to this style may be found in England, as at St. Mary Magdalen, (No. 32.)<sup>w</sup> and Christ Church, Oxford. (No. 33.) In England, in the place of the Flamboyant, we have the Perpendicular style, which we probably owe to the genius of William of Wykeham, whose peculiar style, exhibited in his buildings at Winchester, and New College, Oxford, (No. 25.) may fairly be considered as a transition between the Decorated and Perpendicular, though certainly belonging rather to the latter. It was immediately followed by Waynflete at Magdalen, and by Chichele at All Soul's ; and the gradations to the complete Perpendicular window, as at St. Mary's, (No. 27.) are easily traced. These are distinguished by their mullions running



Worstead Church, Norfolk.

through the head in perpendicular lines, the tracery assuming the same character, and by the general use of transoms. The four-centred arch is another character of this style, which cannot be mistaken; these gradually become more and more flat, till they finally lose the point altogether: and we have some instances of windows of this style having a circular head, as in the Hall of Trinity College, Oxford: we have also windows with a straight-sided arch, still pointed, but much flattened, as in the Divinity School, Oxford, the Redcliff Church, Bristol, &c. In the latter part of this style the windows become square-headed; but although these windows did not come into general use in churches till the time of Elizabeth and James I. and are generally sadly debased, <sup>x</sup> there are a few good windows of an earlier period, with square heads, such as one in the Cloisters, formerly a chapel, of the Cathedral of Christ Church, Oxford, (No. 36.)<sup>y</sup> the tracery and angel brackets of which would seem to belong to the time of Henry VII. The tracery of the windows of Marcham Church, Berks. (No. 31.)<sup>x</sup> and Broughton Church, Oxfordshire, (No. 29.) would seem to belong even to an earlier period. Square-headed windows with several lights were much used in domestic architecture, and in the small chapels added to many churches, as early as the year 1400, if not earlier. The fine circular windows, called also Rose or Marigold Windows, so much used on the Continent, at the ends of transepts and the west end of almost all their churches, are seldom found in England, except in our finest cathedrals; but a few smaller windows of this form are found,



New College, Oxford.

<sup>x</sup> Plate LXV.<sup>y</sup> Plate LXV.

<sup>x</sup> Plate LXIV. This fine old church has been pulled down during the present year, 1837.

as at Margam Abbey, (No. 40.)<sup>a</sup> St. Michael's, Oxford, (No. 41.) Baconston, (No. 42.) and St. David's. (No. 43.)

In the Flamboyant style, on the Continent, it is not unusual to find windows of considerable size entirely devoid of either mullions or tracery, and which have evidently been originally built in this manner to receive the stained glass, which frequently still remains in them : in other cases the window is filled with a frame-work of lead or iron, in a variety of ornamental patterns, the panes being very small, and usually filled with ground glass ; these appear to be also original, and to have never had either tracery or stained glass : in these cases the windows generally harmonize well with the building, and are not unpleasing : but in this country, where, as in too many instances, the tracery has been cut out to accommodate modern stained glass, the effect is generally bald and disagreeable, the harmony of the building appearing to be destroyed.

**WREATHED COLUMNS**, columns twisted in the form of a screw.

**XYSTUS. XYST, XYSTOS**, a walk attached to the Palæstra : also a portico of great length, used for running or wrestling.

**YARD, *Yerde***, a spar or rafter in a timber roof.

“Item, the *yerdys* called sparres of the hall ryalle.”

William of Worcester ; Bristol Castle.

**ZETA, or ZETICULA**, a small room ; a withdrawing chamber ; a room attached to some churches, in which the sexton lived, frequently over the porch.

**ZIGZAG**, a continuation of diagonal lines placed in alternate order ; much used in Early Norman architecture.



St. Peter's, Cirencester.



**ZOCLE**, or **ZOECOLO**, a sort of pedestal without base or cornice, used to elevate a statue or vase.

**ZOOPHORUS**, the frieze or central division of the entablature over Ionic and Corinthian columns.

**ZOTHECA**, a small room, or alcove.

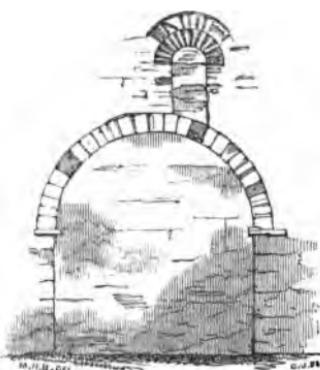
THE END.



## ROMAN.



JEWRY WALL, LEICESTER.

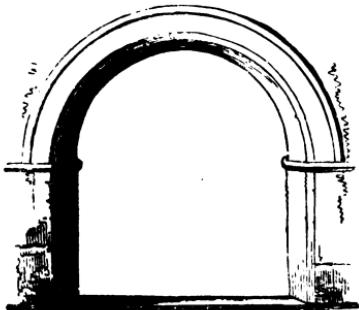


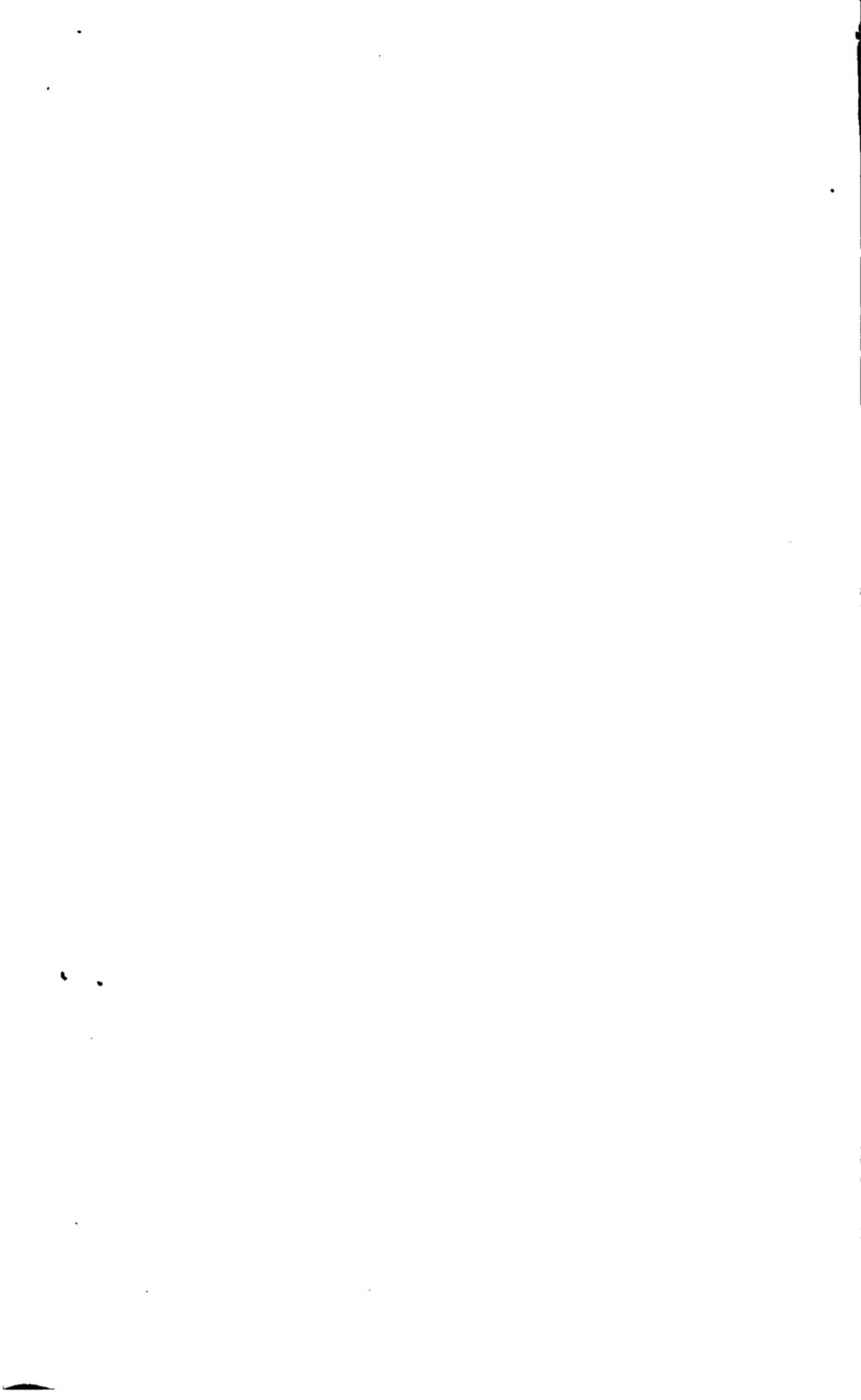
ST. NICHOLAS, LEICESTER.

## SAXON.

CONVENT OF LORSCH, GERMANY,  
circa 774, A. D.BARNECK CHURCH, NORTHAMPTONSHIRE,  
circa 800, A. D.

## NORMAN.

ST. GILES, OXFORD,  
circa 1100, A. D.MELBOURNE CHURCH, DERBYSHIRE,  
circa 1100, A. D.



## SEMI-NORMAN.

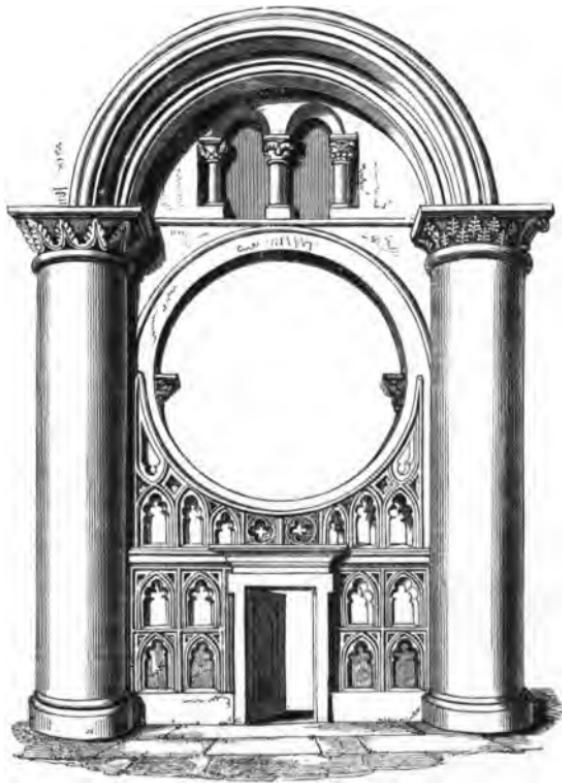


ABBEY CHURCH, MALMESBURY,  
circa 1150, A. D.



ST. CROSS CHURCH, WINCHESTER.  
circa 1138, A. D.

## NORMAN.



CHRIST CHURCH, OXFORD, circa 1150, A. D.  
The Screen inserted by Wolsey, circa 1528, A. D.



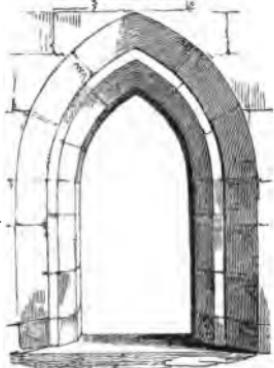
## ACUTELY POINTED.

ST. GILES, OXFORD,  
circa 1160, A. D.

## EQUILATERAL.

MARCHAM CHURCH, BERKS.  
circa 1300, A. D.

## DECORATED.

ST. ALDATE'S, OXFORD,  
circa 1335, A. D.

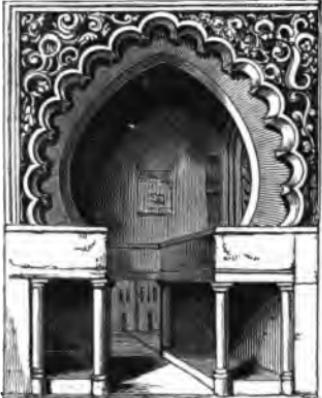
## TREFOILED.

BEVERLEY MINSTER,  
circa 1300, A. D.

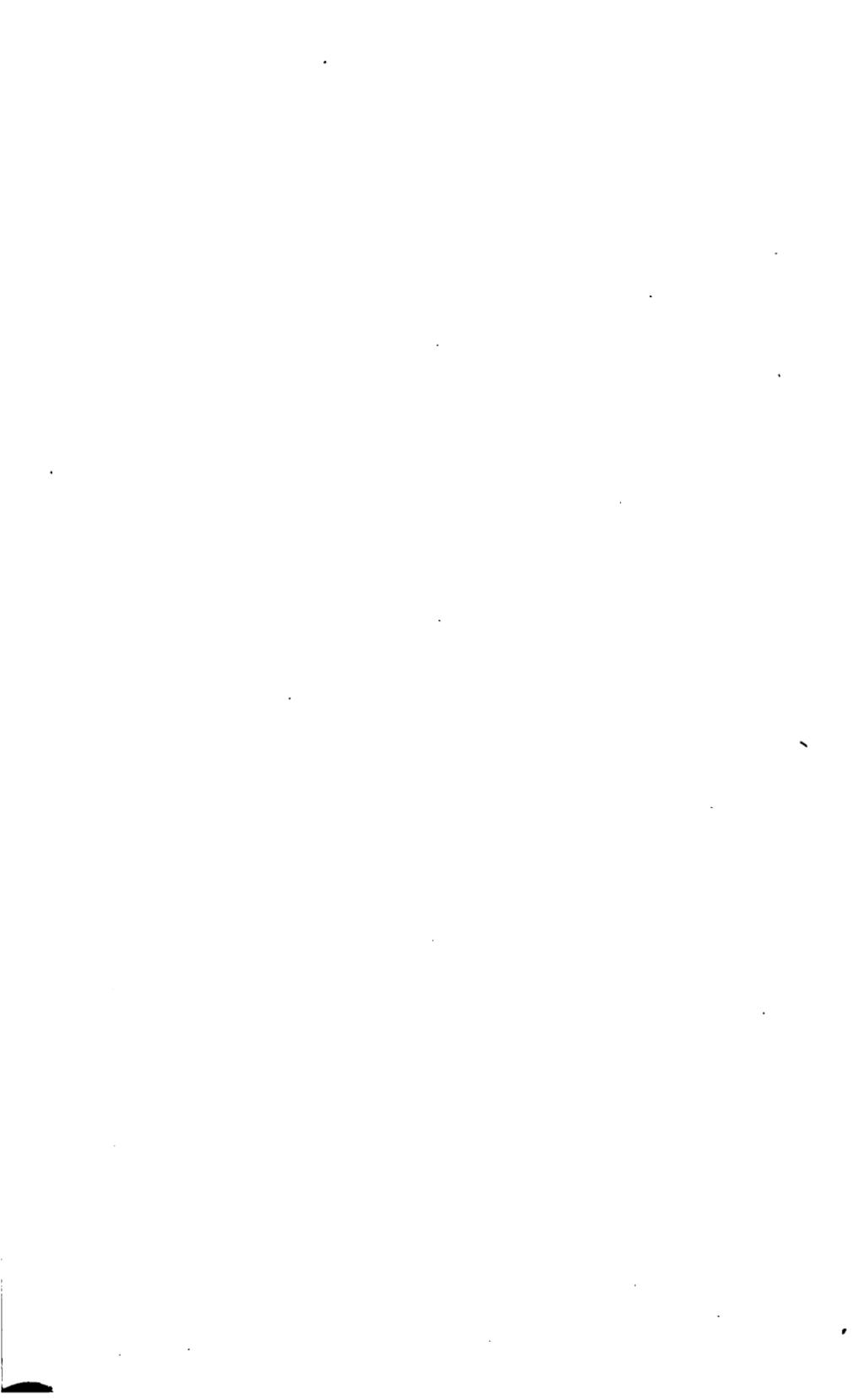
## HORSE-SHOE.

HOLYWELL CHURCH, OXFORD,  
circa 1100, A. D.

## MOORISH.



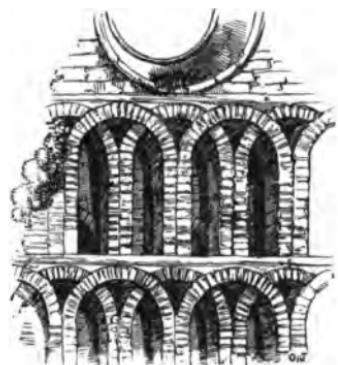
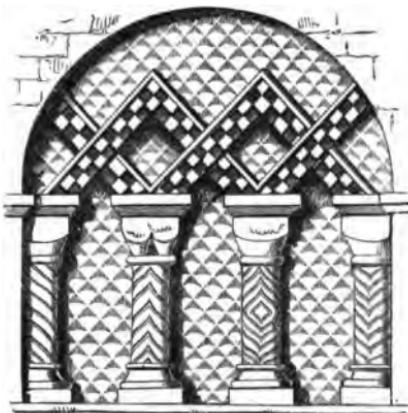
CASA DEL CAREON, GRANADA.



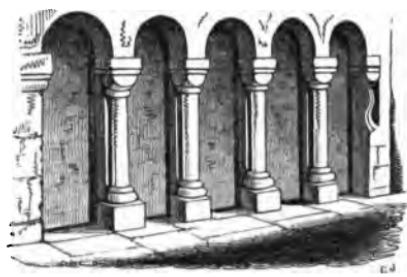
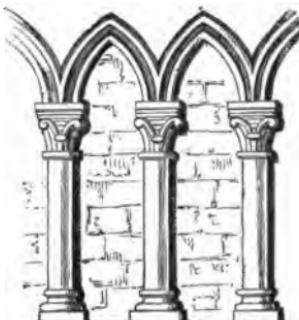
## SAXON.



WALLS OF SOUTHAMPTON.

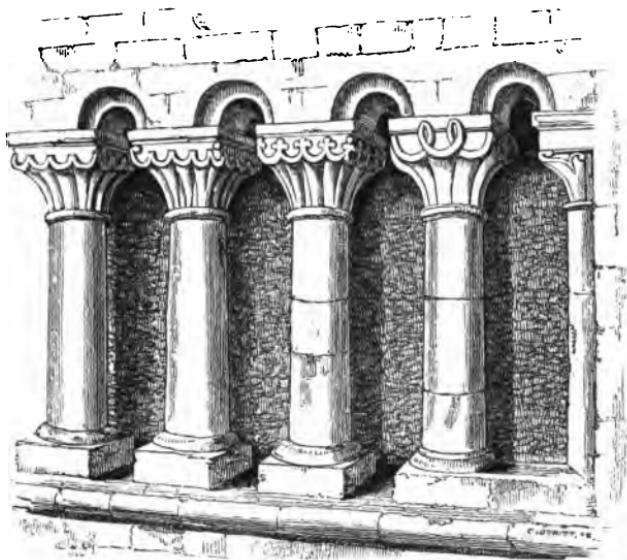
ST. BOTOLPH'S, COLCHESTER,  
circa 1000, A. D.  
1120ST. AUGUSTINE'S, CANTERBURY,  
circa 1000, A. D.

## NORMAN.

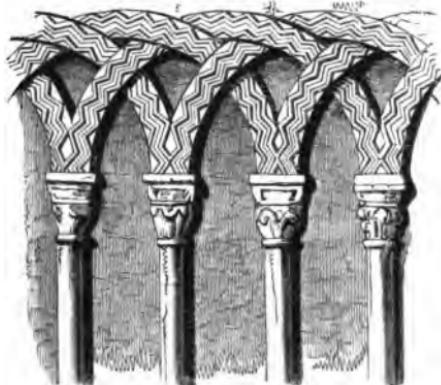
ST. ALDATE'S, OXFORD,  
circa 1004, A. D.CANTERBURY CATHEDRAL,  
circa 1150, A. D.



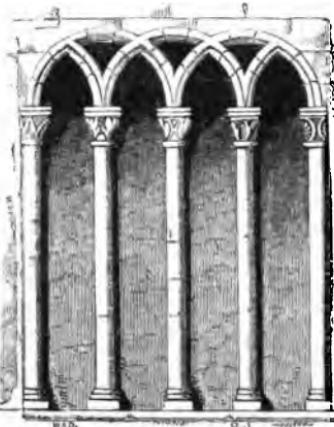
## NORMAN.



CHRIST CHURCH, OXFORD,  
circa 1160, A. D.



ST. JOHN'S, DEVIZES,  
circa 1190, A. D.



CHRIST CHURCH, OXFORD,  
circa 1190, A. D.





QUEEN PHILIPPA, ST. ALDATE'S, OXFORD.



EDWARD III. ST. ALDATE'S, OXFORD.



BALLIOL COLLEGE, OXFORD.



NEW COLLEGE, OXFORD.



ST. MARY'S, OXFORD.



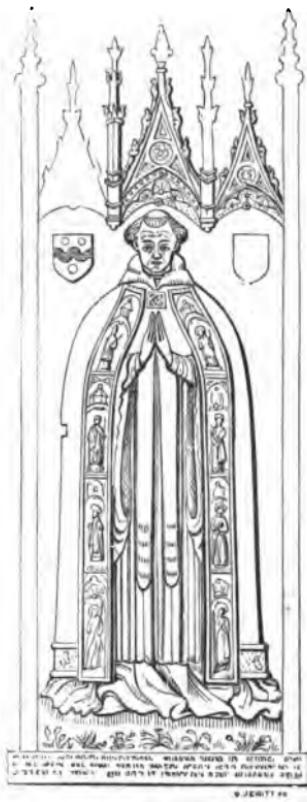
YORK CATHEDRAL.



## MERTON COLLEGE CHAPEL, OXFORD.



JOHN BLOXHAM AND JOHN WHYTTON,  
circa 1387, A. D.

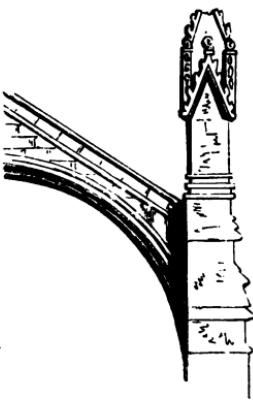


WARDEN SEVER,  
circa 1471, A. D.





LOUTH CHURCH,  
circa 1500, A. D.



SALISBURY CATHEDRAL,  
circa 1250, A. D.



ST. MARY MAGDALEN, OXFORD,  
circa 1300, A. D.



DIVINITY SCHOOL, OXFORD,  
circa 1450, A. D.



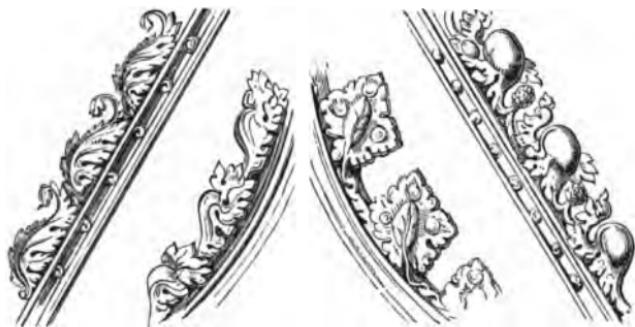


YORK CATHEDRAL.



ST. MARY'S, OXFORD.

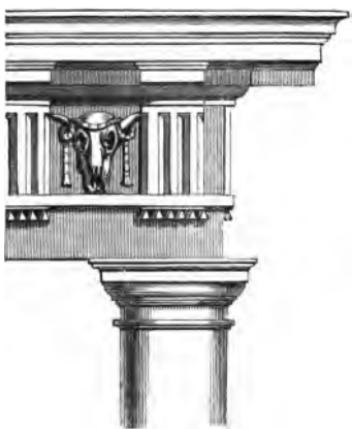
## CROCKETS.

HECKINGTON CH.  
LINCOLNSHIRE.DRONFIELD CHURCH,  
DERBYSHIRE.PERCY SHRINE,  
BEVERLEY MINSTER.

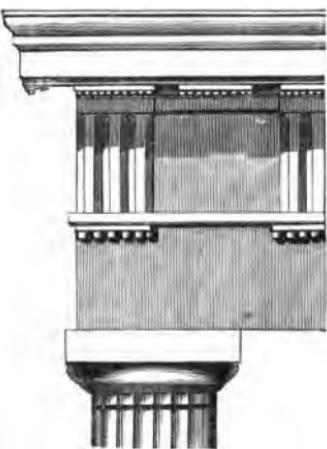
## FINIALS.

KING'S COLLEGE,  
CAMBRIDGE.PERCY SHRINE,  
BEVERLEY MINSTER.DRONFIELD CHURCH,  
DERBYSHIRE

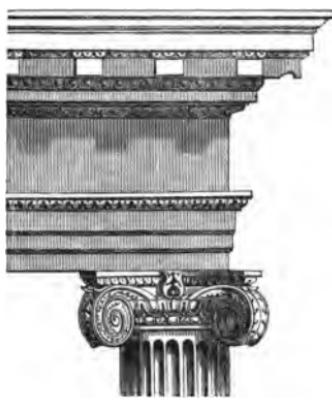




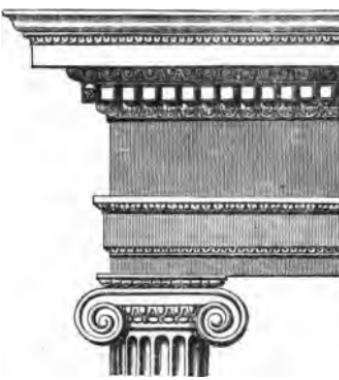
ROMAN DORIC.



GRECIAN DORIC.



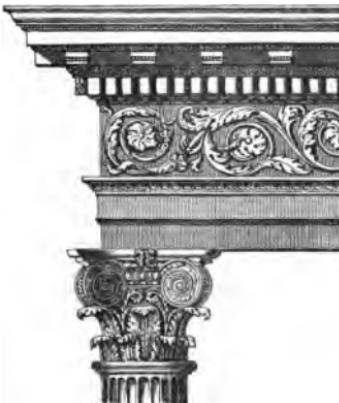
ROMAN IONIC.



GRECIAN IONIC.



CORINTHIAN.



COMPOSITE.



## EGYPTIAN.



TEMPLE OF LUXOR.



DENDERAH.



TEMPLE OF CARNAC.

## EGYPTIAN.



TEMPLE OF MEDENAH HABOU.



TEMPLE OF CARNAC.

## HINDOO.



CAVES OF ELORA.

## MOORISH.

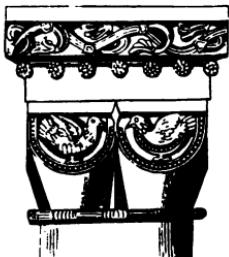


PALACE OF ALHAMBRA, SPAIN.





## NORMAN.

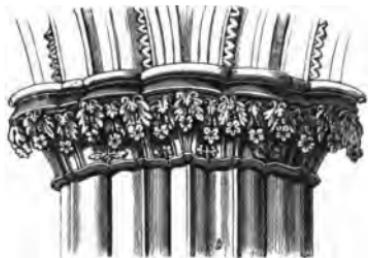


STEETLEY CHURCH, DERBYSHIRE.



CHRIST CHURCH, OXFORD.

## EARLY ENGLISH.



YORK CATHEDRAL.



## EARLY ENGLISH.



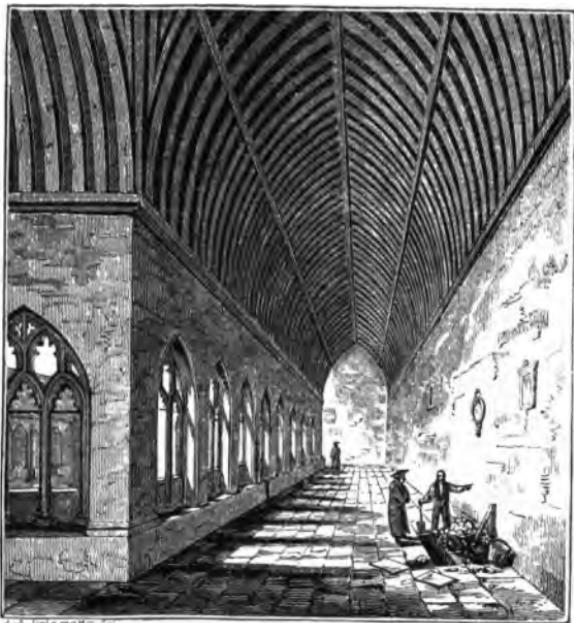
SALISBURY CATHEDRAL.

## DECORATED.



ST. MARY'S, BEVERLEY.



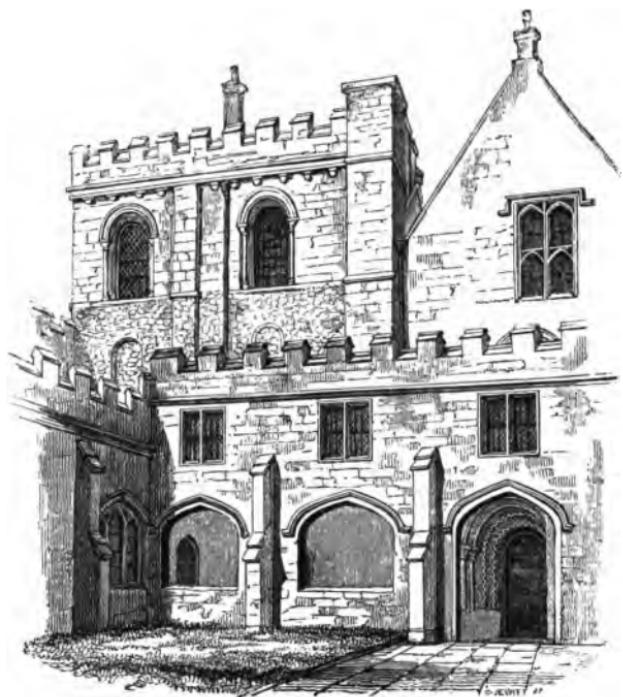


NEW COLLEGE, OXFORD.



CORPUS CHRISTI COLLEGE, OXFORD.





CHRIST CHURCH, OXFORD.

BOSSES.



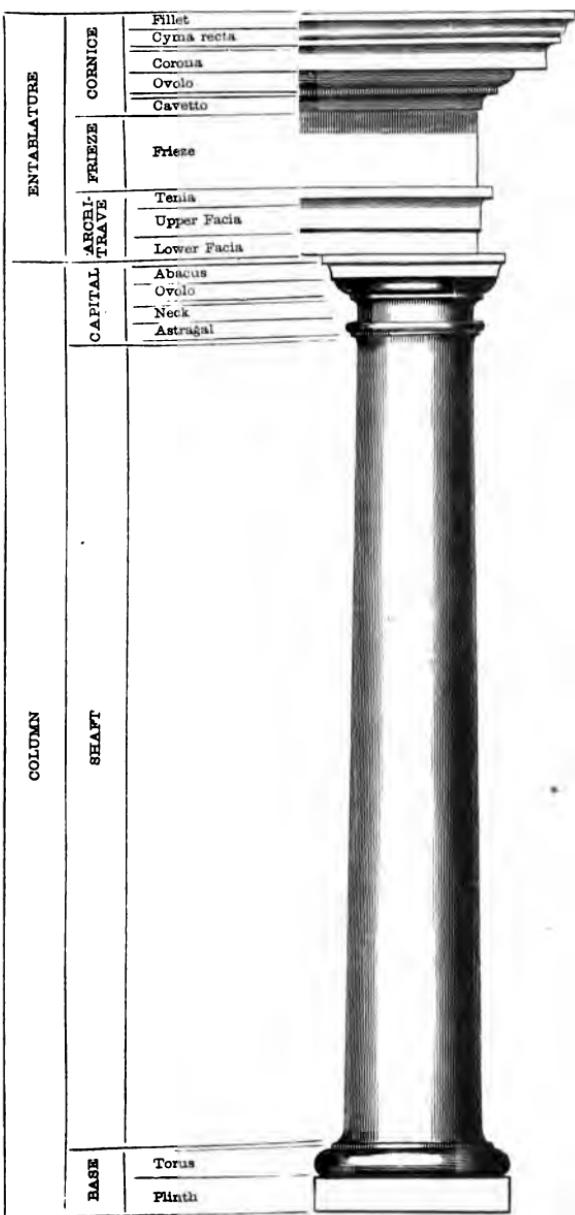
YORK CATHEDRAL.



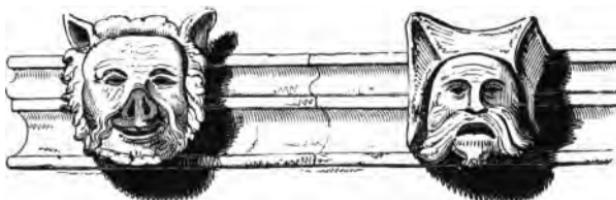
MERTON COLLEGE, OXFORD.



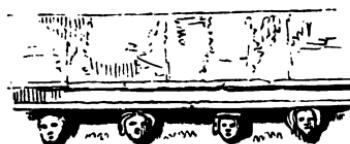
## TUSCAN, WITH DETAILS.







NEW COLLEGE, OXFORD.



ST. MARY'S, OXFORD.



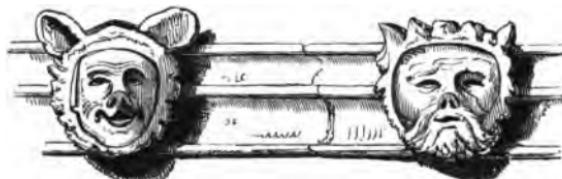
MAGDALEN TOWER, OXFORD.



MERTON COLLEGE, OXFORD.



ST. PETER'S, OXFORD.



NEW COLLEGE, OXFORD.





PETERBOROUGH CATHEDRAL.



ST. MARY'S, GLOUCESTER.



HORSLEY CHURCH, DERBYSHIRE.



MERTON COLLEGE, OXFORD.

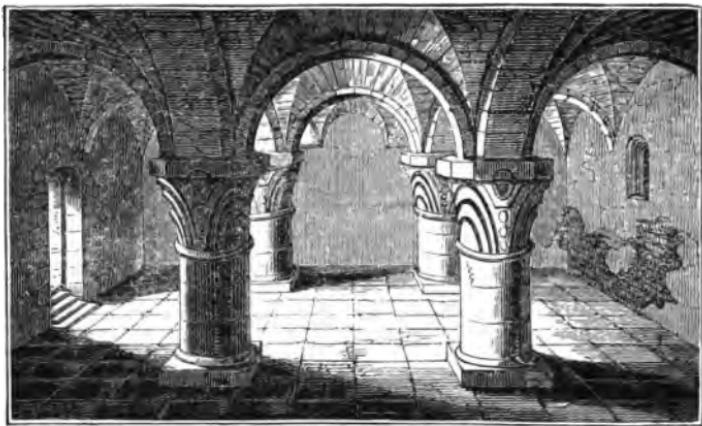


MERTON COLLEGE, OXFORD.



LINCOLN CATHEDRAL.





OXFORD CASTLE.



REPTON CHURCH, DERBYSHIRE.





YORK CATHEDRAL.



YORK CATHEDRAL.



BEVERLEY MINSTER.



SALISBURY CATHEDRAL.



CANTERBURY CATHEDRAL.



YORK CATHEDRAL.

DUFFIELD CHURCH,  
DERBYSHIRE.DUFFIELD CHURCH,  
DERBYSHIRE.

BEVERLEY MINSTER.



HORSLEY CHURCH, DERBYSH.



BEVERLEY MINSTER.



BEVERLEY MINSTER.



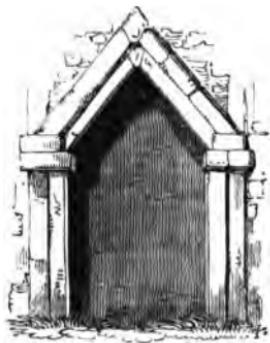
BRIDLINGTON CHURCH, YORKSHIRE.



DUFFIELD CHURCH, DERBYSHIRE.



## SAXON.



BARNACK CHURCH, NORTHAMPTONSHIRE,  
circa 800 or 1000.



COURT OF REQUESTS, WESTMINSTER,  
circa 800 or 1000.



ESSENDINE CHAPEL, RUTLAND,  
circa 1060.



## NORMAN.



WOLSTON CHURCH, WARWICKSHIRE,  
circa 1080.  
1100

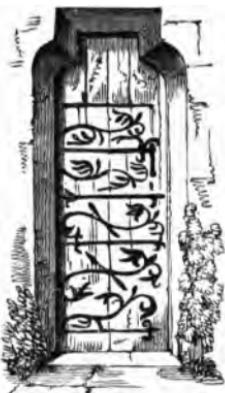


STEETLEY CHURCH, DERBYSHIRE,  
circa 1120.



IFFLEY CHURCH, OXFORDSHIRE,  
circa 1120.





ST. THOMAS', OXFORD, circa 1300.



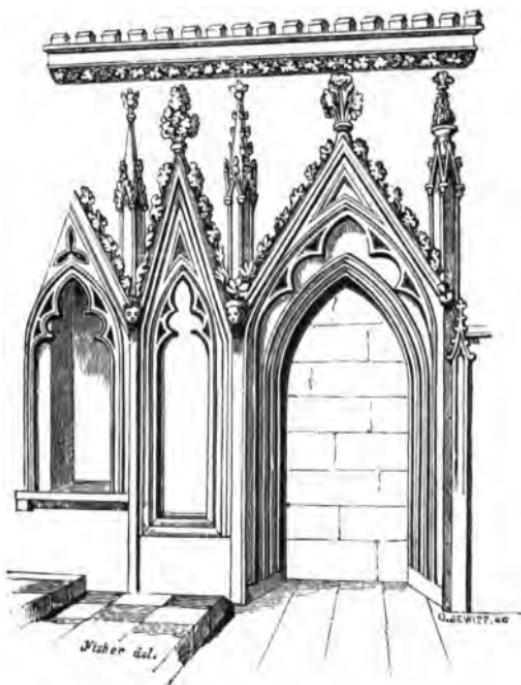
SOUTHWELL MINSTER, circa 1300.



ST. EBBE'S, OXFORD, circa 1100.

ST. MARTIN'S, LEICESTER,  
circa 1320.BALLIOL COLLEGE, OXFORD,  
circa 1300.





MERTON CHAPEL, OXFORD,  
circa 1320.



MARCHAM CHURCH, BERKS.  
circa 1400.

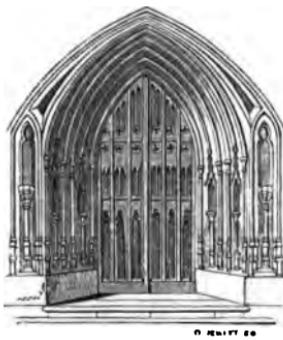


ALL SOUL'S, OXFORD.  
1490.





MAGDALEN COLLEGE CHAPEL, OXFORD,  
circa 1480.



DIVINITY SCHOOL, OXFORD,  
circa 1460.



ST. MARY'S, OXFORD,  
circa 1490.

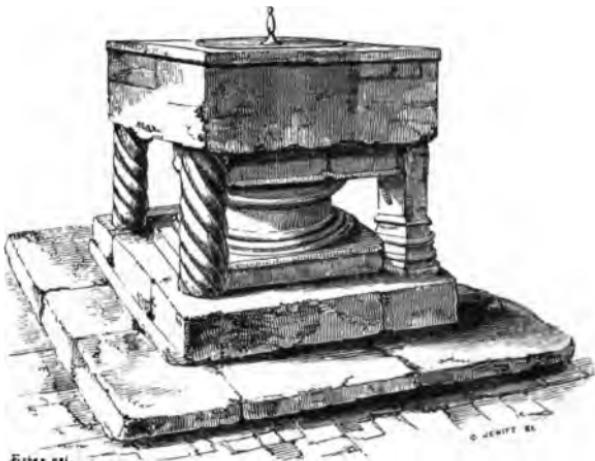




BINSEY CHURCH, OXFORDSHIRE,

circa 1080.

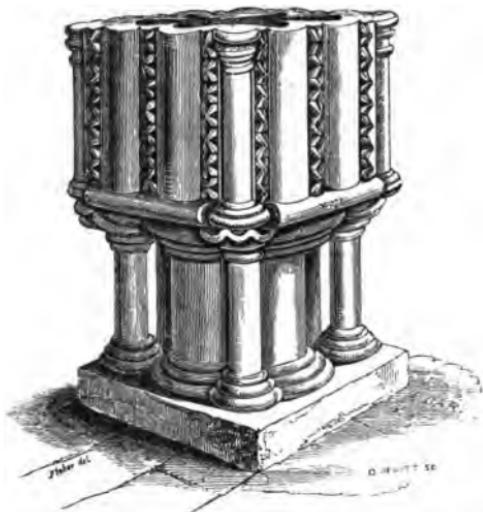
1150



IFFLEY CHURCH, OXFORDSHIRE.

circa 1100.

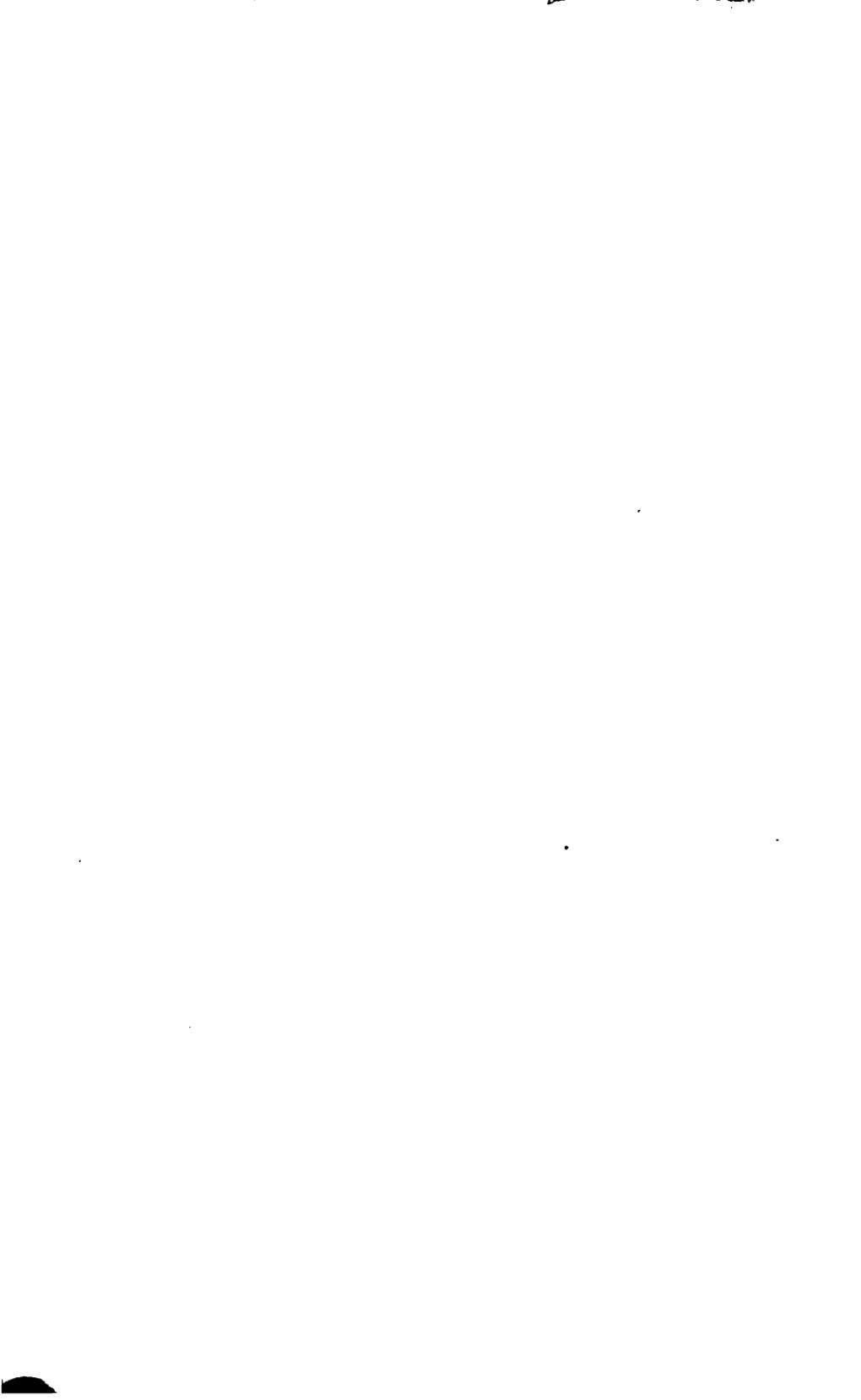




ST. GILES', OXFORD,  
circa 1200.



ST. MARY MAGDALEN CHURCH, OXFORD,  
circa 1320.





ST. ALDATE'S, OXFORD,  
circa 1460.  
1400



ST. MARTIN'S, OXFORD,  
circa 1400.



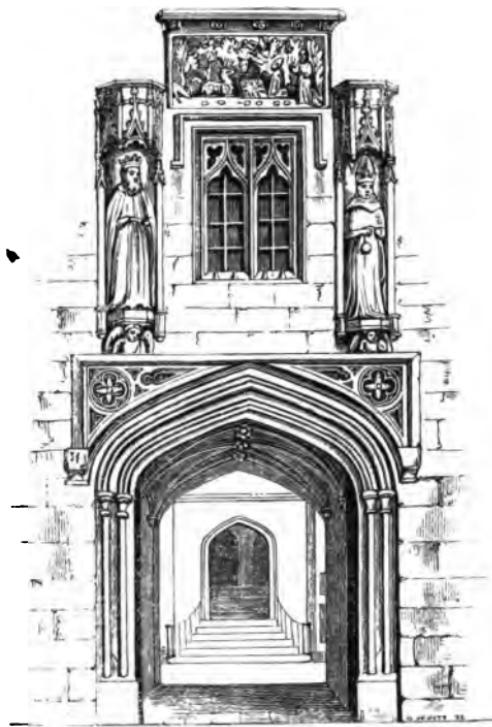


STAR HOTEL COACH OFFICE, OXFORD.



KING RICHARD'S HOUSE, LEICESTER.





MERTON COLLEGE, OXFORD. 1416.





MERTON COLLEGE CHAPEL, OXFORD.



HORSLEY CHURCH, DERBYSHIRE.



ST. ALKMUND'S, DERBY.

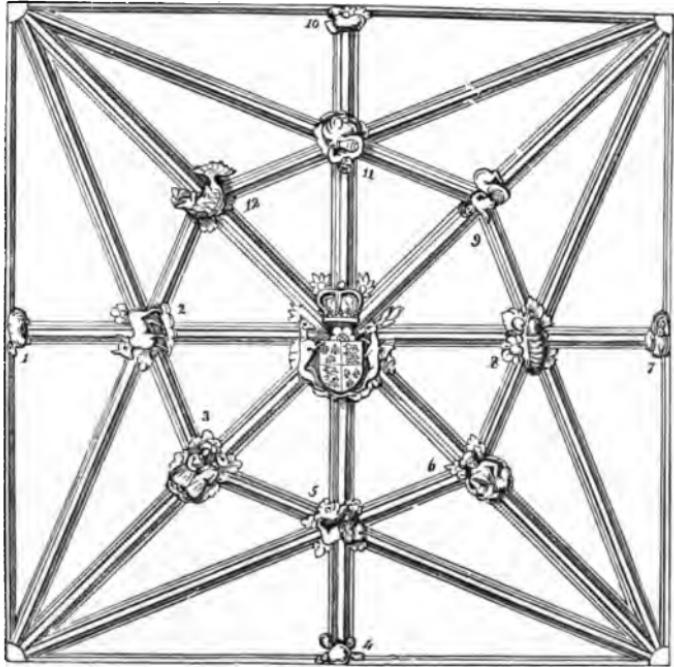


MERTON COLLEGE CHAPEL, OXFORD.





CHRIST CHURCH, OXFORD, 1525.



MERTON COLLEGE CHAPEL, OXFORD, 1490.

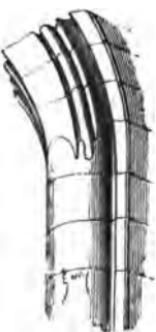


1. Continuous.



ST PIERRE, AVIGNON.

2. Discontinuous.



LA CHAPELLE, BRUSSELS.

3. Shafered.



LUCCA CATHEDRAL.

4. Banded.



5. Discontinuous Corbeled.



FRAUENKIRCHE, FRANCFTORT.

6. Discontinuous Banded.



DREUX, NORMANDY.



LETTERN.



RAMSEY CHURCH, HUNTS.  
circa 1450.

LOUVRE.



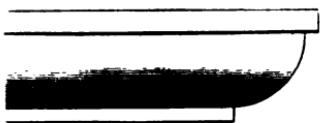
WESTMINSTER HALL,  
circa 1300.

MISERERE, OR CARVED SEAT.

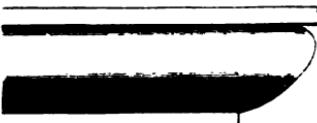


ALL SOULS' COLLEGE CHAPEL, OXFORD. 1442.

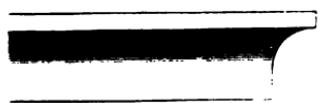




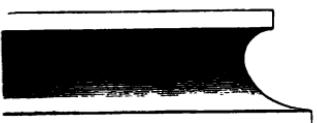
Ovolo, Echinus, or Quarter-round.



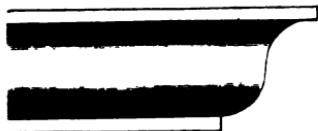
Quirked Ovolo.



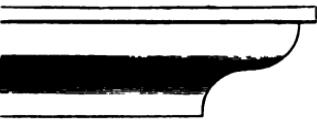
Apophysis.



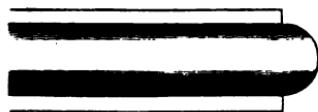
Scotia, Trochilus, or Casement.



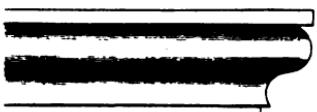
Cyma recta, or Cymatium.



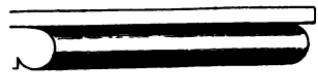
Cyma reversa, Talon, or Ogee.



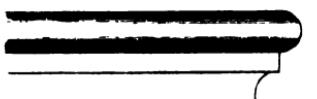
Torus.



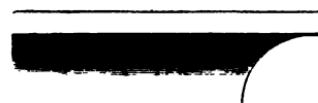
Quirked Ogee.



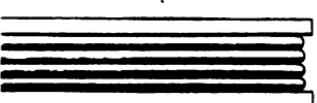
Bead.



Astragal.



Cavetto, or Hollow.

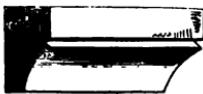


Reeds.

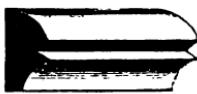


NORMAN.  
Abacus Mouldings.

RYTON CH. WARWICKSHIRE.



NORWICH CATHEDRAL.



GREAT GUILD, LINCOLN.

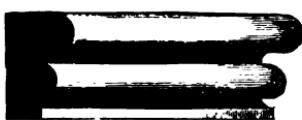
Basement.



STEETLEY CHURCH, DERBYSHIRE.

## EARLY ENGLISH.

Abacus.

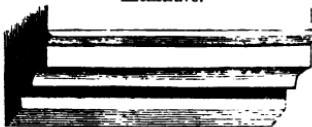


SALISBURY CATHEDRAL.

Architrave.



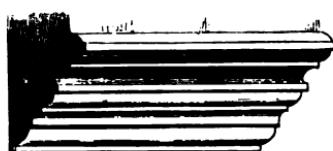
Architrave.



DUFFIELD, DERBYSHIRE.

## DECORATED.

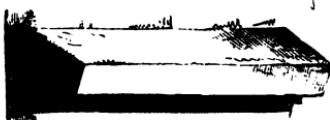
Architrave.



DUNCHURCH CH. WARWICKSHIRE.

## PERPENDICULAR.

Basement.



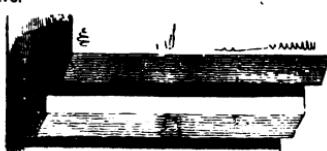
BUBENHALL CH. WARWICKSHIRE.

Architrave.

S. English



WESTMINSTER HALL.



BUBENHALL CH. WARWICKSHIRE.



## NORMAN.

Zigzag or Chevron.



Multiplicate Zigzag or Chevron.



## IFFLEY CH. OXFORDSHIRE.

Reversed Zigzag.



Saw Tooth, or Hatched.

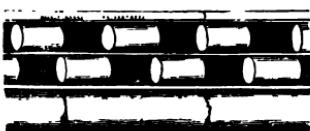


## HADISCOE CH. NORFOLK.

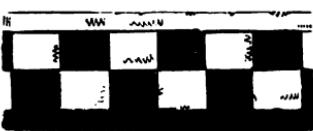
## 1. HADISCOE CH. NORFOLK.

## 2. NORWICH CATHEDRAL.

Roll Billet, double.



Square Billet, double.



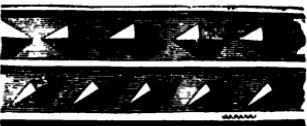
## BINHAM PRIORY, NORFOLK.

## ST. AUGUSTINE'S, CANTERBURY.

Prismatic Billet.



Nail Head.



## ELY CATHEDRAL.

Indented.

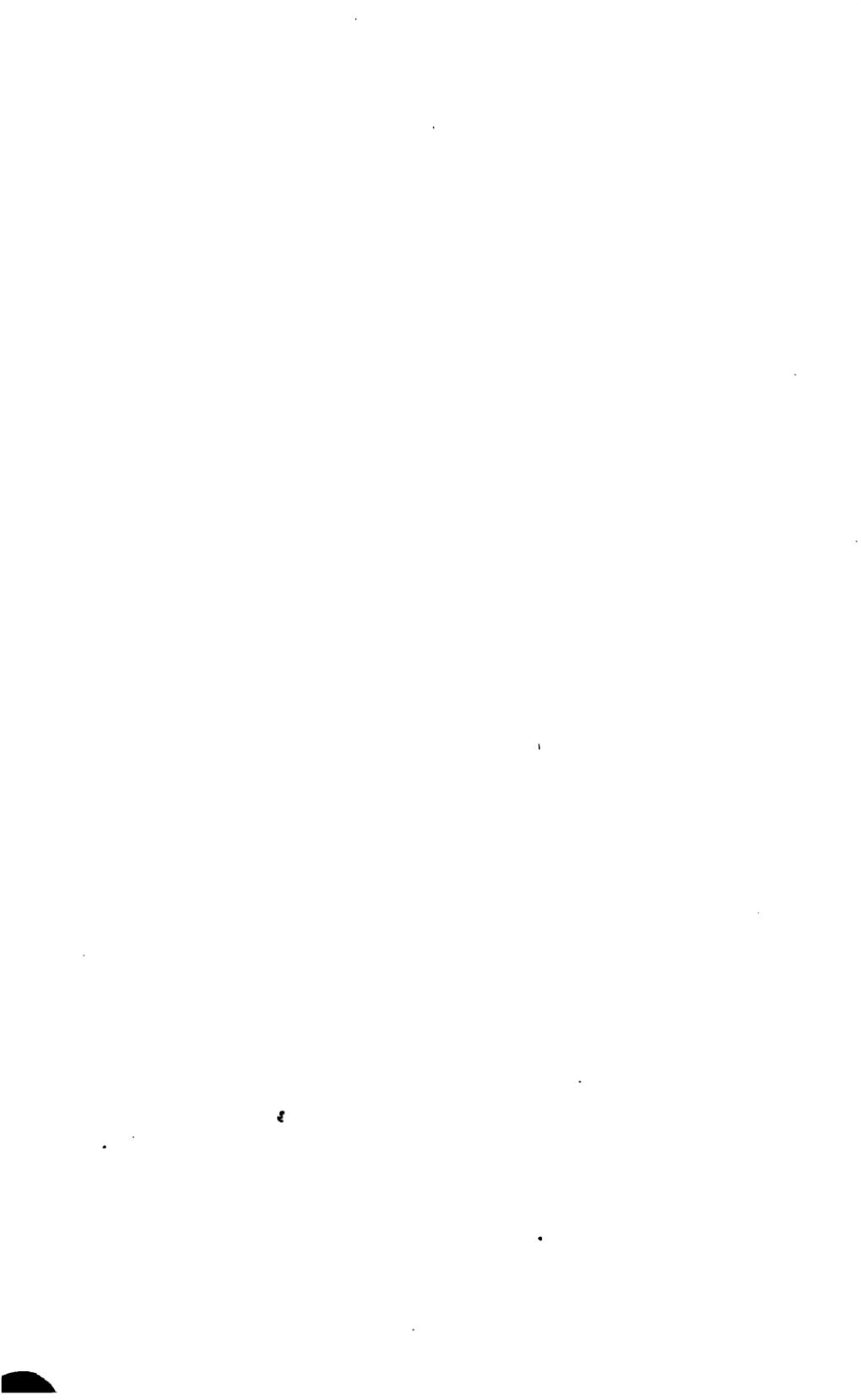


1. IFFLEY CH. OXFORDSHIRE.  
2. ST. NICHOLAS', NORWICH.

Scalloped.

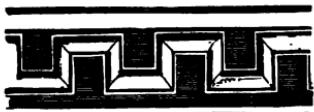


1. HADISCOE CH. NORFOLK.  
2. CASTOR CH. NORTHAMPTONSHIRE.



## NORMAN.

Embossed.



SANDWICH CH. KENT.

Dovetail.



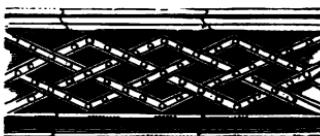
ELY CATHEDRAL.

## Lozenge.



TICKENCOTE CH. RUTLAND.

## Studded Trellis.



MALMSBURY ABBEY CH. WILTS.

## Reticulated.



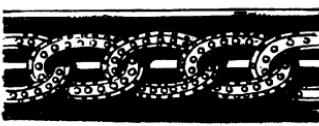
ST. PETER'S, NORTHAMPTON.

## Diamond Frette.



LINCOLN CATHEDRAL.

## Chain.



ST. WILLIAM'S CHAPEL, YORK.

## Medallion.



MALMSBURY ABBEY CH. WILTS.

## Beak-Head.

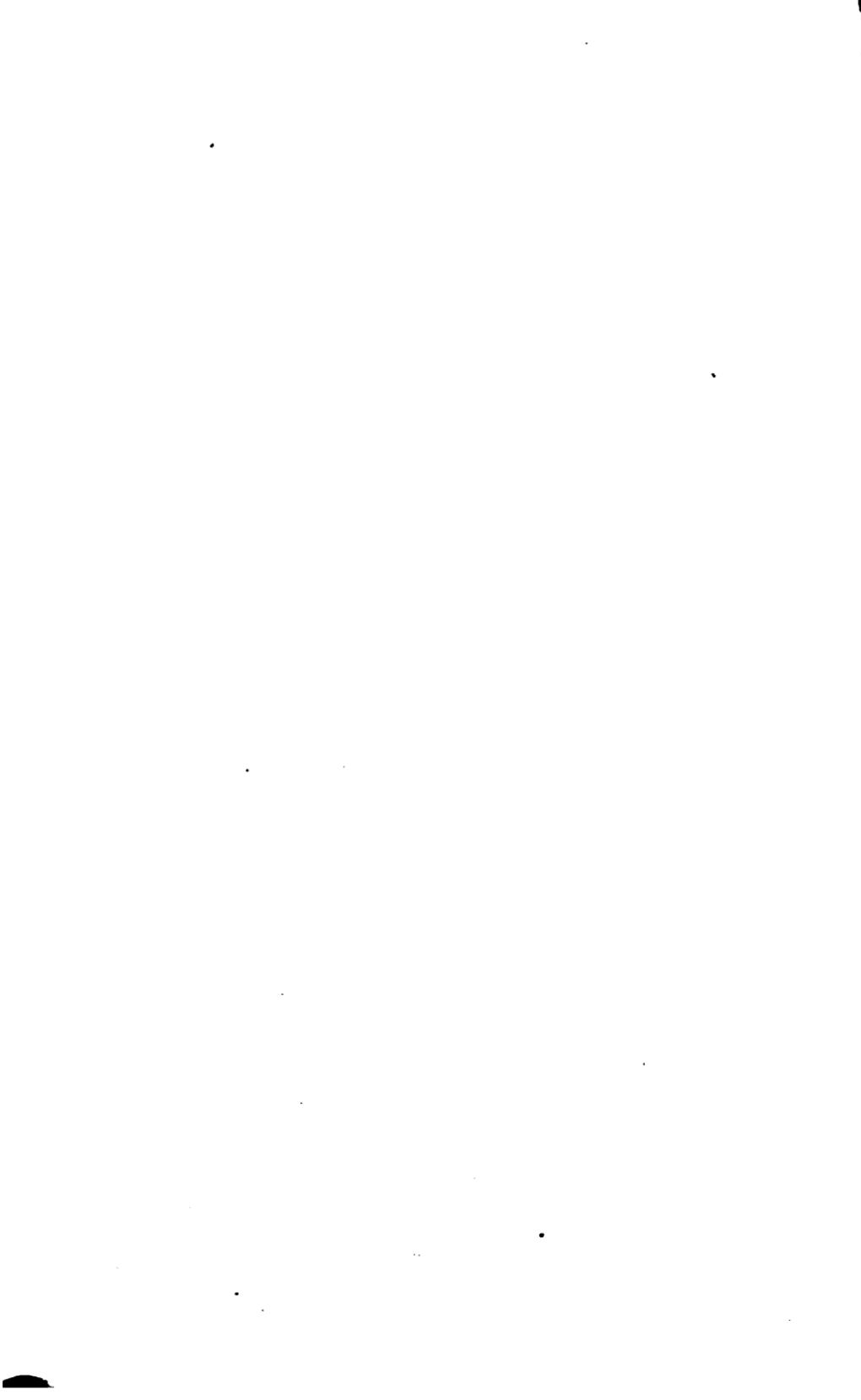


ST. EBB'S, OXFORD.

## Cat's-Head.



TICKENCOTE CH. RUTLAND.



## NORMAN.

Ornamented Zigzag.

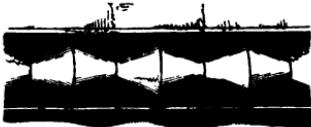
CHURCH OF GRAND MALADRERIE,  
Near Caen, Normandy.

Bird's Head.



ST. CROSS CH. HANTS.

Double Cone.



STONELEIGH CH. WARWICKSHIRE.

Pellet.



WENLOCK PRIORY.

Fir-cone or Fir-apple.



CROYLAND ABBEY, LINCOLNSHIRE.

Rose.



IFFLEY CH. OXFORDSHIRE.

Circular Arched.



LINCOLN CATHEDRAL.

Elliptic Arched.



OXFORD CATHEDRAL.

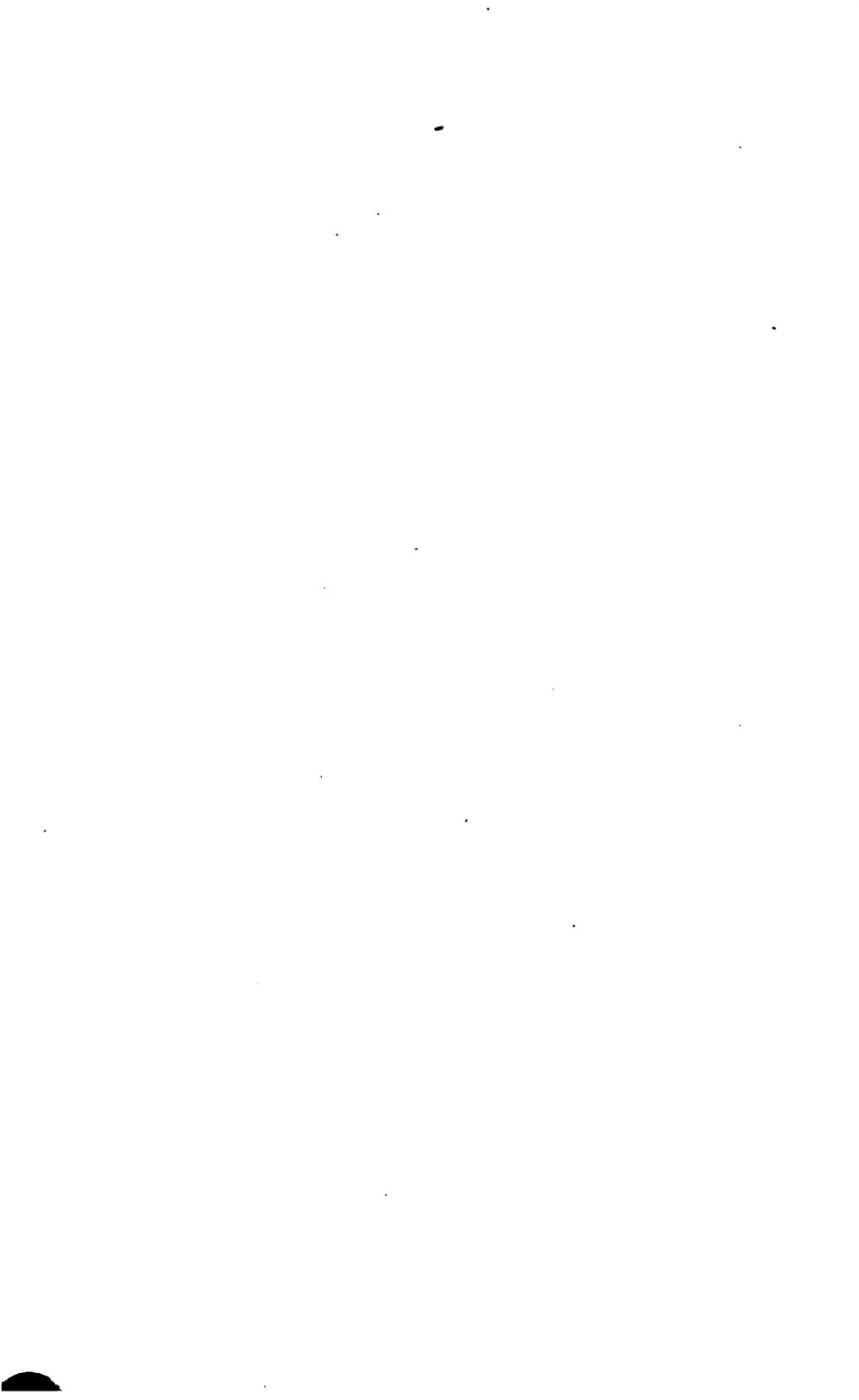
Cable.



WIMBOLDSHAM CH. NORFOLK.

Twining Stem.





## NORMAN.

1. Beaded 2. Twisted Panel.



DURHAM CATHEDRAL.

Billetted Cable.



JEW'S HOUSE, LINCOLN.

## Interrupted Arched.



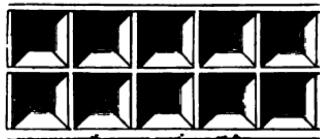
ST. ALBAN'S ABBEY CH.

## Pointed Arched.



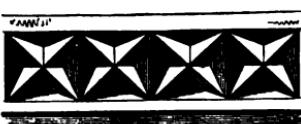
LINCOLN CATHEDRAL.

## Hollow Square.



CLEMPING CH. SUSSEX.

## Star.



HERRINGFLEET CH. SUFFOLK.

## Open Heart.



JEW'S HOUSE, LINCOLN.

## 1. Braided. 2. Antique.



1.

2.

## Label Corbel Table.



ST. JULIAN'S, NORWICH.

## Nebule Corbel Table.



BINHAM PRIORY, NORFOLK.



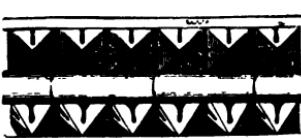
## EARLY ENGLISH.

Clover Leaf, or Shamrock.



ST. ALBAN'S ABBEY CH.

Tooth Ornament.



KETTON CH. RUTLAND.

## DECORATED.

Ball Flower.



YORK CATHEDRAL.

Ball Flower and Leaf.



ST. ALBAN'S ABBEY CH.

Trefoil.



LITTLE MAPLESTEAD CH.

Quatrefoil.



## PERPENDICULAR.

Vine



ST. MARY'S CH. OXFORD.

Tudor Rose.



Oak.



ADDERBURY CH. OXFORDSHIRE.

Pine Apple.







SIR R. DE VERE, SUDBOROUGH CHURCH, NORTHAMPTONSHIRE, 1250.



EDITH ASTLEY, HILMORTON CHURCH, WARWICKSHIRE, 1300.



SIR OLIVER INGHAM, INGHAM CHURCH, NORFOLK, 1344.





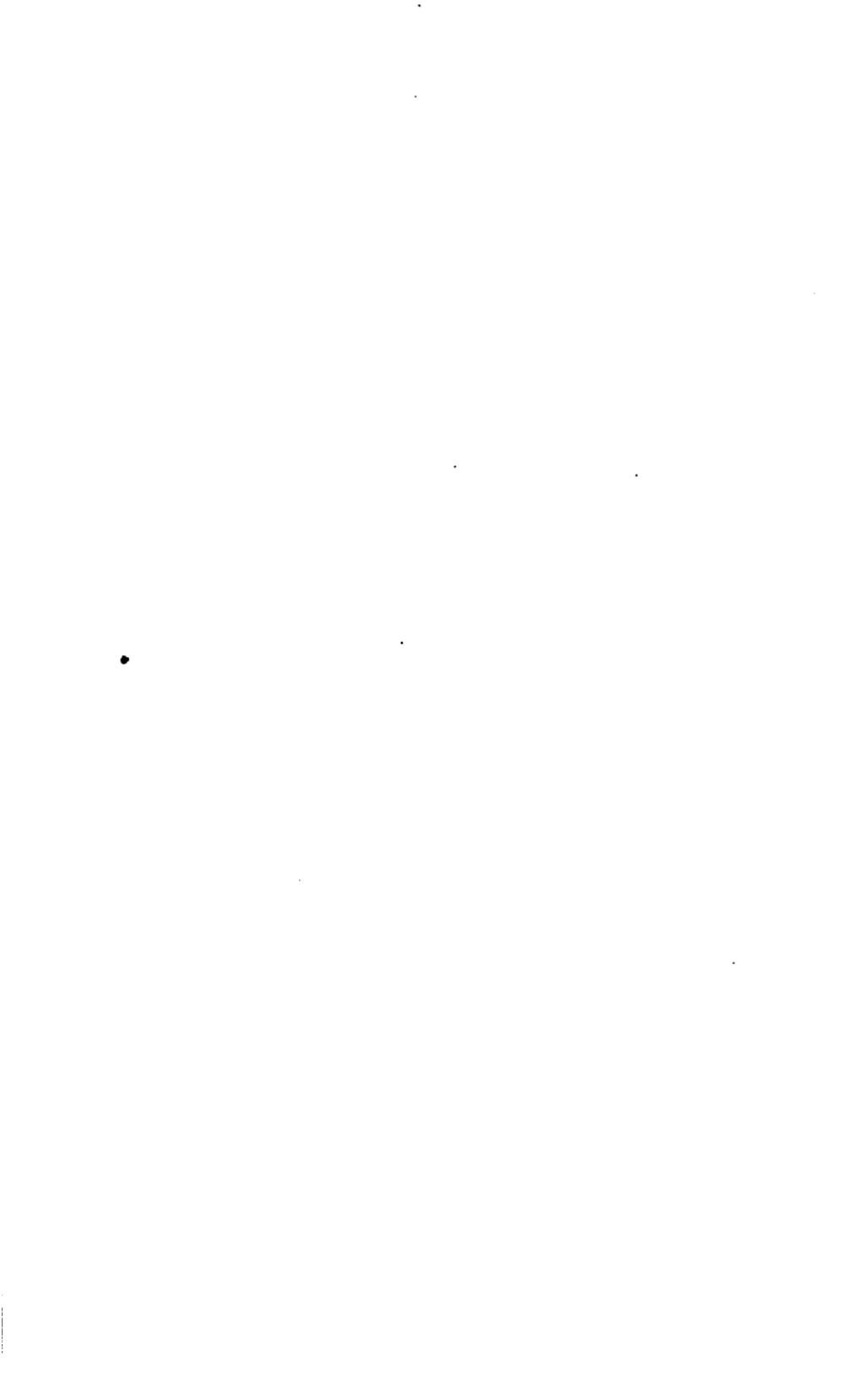
A PRIEST, IN BEVERLEY MINSTER, circa 1360.



MERIDEN CHURCH, WARWICKSHIRE, circa 1460.



JOHN NOBLE, ST. ALDATE'S CHURCH, OXFORD. 1522.

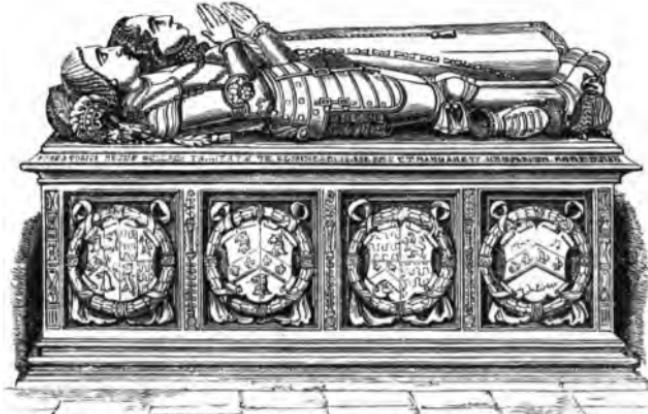




SIR ROGER MYNOR, DUFFIELD CHURCH, DERBYSHIRE. 1536.



WADE, ST. MICHAEL'S CHURCH, COVENTRY. 1550.



SIR THOMAS POPE, TRINITY COLLEGE CHAPEL, OXFORD. 1558.





NEW COLL. CHAPEL,  
OXFORD. 1386.



MERTON COLL. CHAPEL,  
OXFORD. 1424.



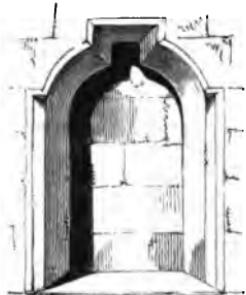
ALL SOUL'S COLL. OXFORD.  
1444.



ST. MICHAEL'S, OXFORD,  
circa 1390.



ST. MICHAEL'S, OXFORD,  
circa 1400.



ST. HELEN'S, BISHOPSGATE,  
LONDON, circa 1390.



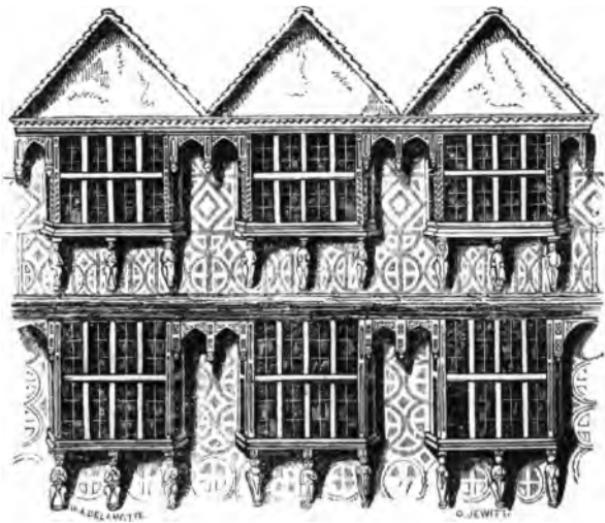


SALISBURY CATHEDRAL.



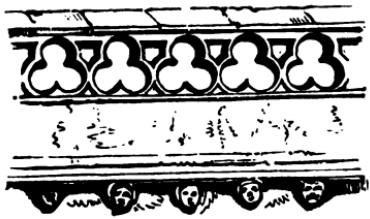
NORWICH CATHEDRAL.

## PARGETTING.



PART OF BISHOP KING'S PALACE, OXFORD.  
circa 1350; repaired, and perhaps the pargetting removed, in 1628.

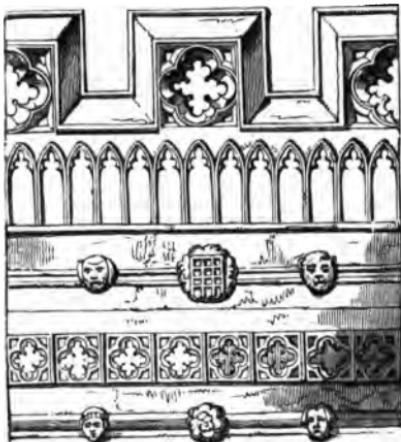




TOWER OF ST. MARY'S, OXFORD,  
circa 1320.



MAGDALEN CHURCH, OXFORD,  
circa 1320.



MAGDALEN TOWER, OXFORD,  
circa 1500.

## PENDANTS.



DIVINITY SCHOOL,  
OXFORD. 1480.



HENRY VII. TH'S CHAPEL,  
WESTMINSTER. 1500.

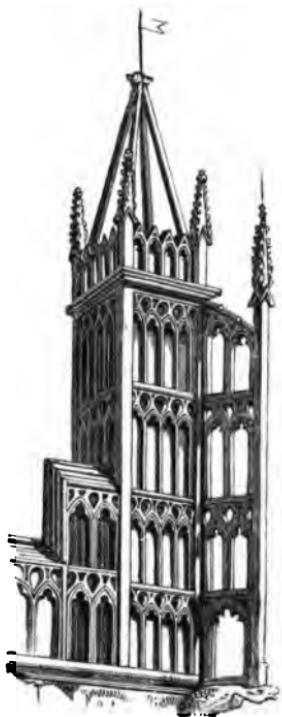


CHRIST CHURCH HALL,  
OXFORD. 1528.



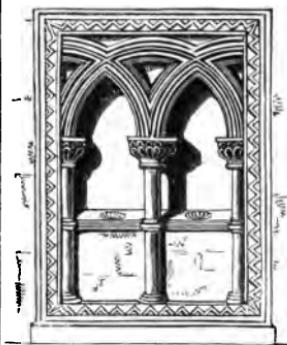
CHRIST CHURCH, OXFORD,  
circa 1180.ST. PETER'S, OXFORD,  
circa 1100.SALISBURY CATHEDRAL,  
circa 1260.

ST. MARY'S, OXFORD, circa 1390.



ST. STEPHEN'S, BRISTOL, circa 1500.





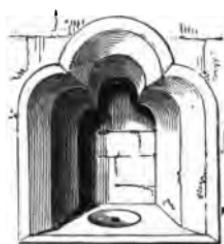
JESUS COLL. CHAPEL, CAMBRIDGE,  
circa 1150.



HEXHAM CH.  
NORTHUMBERLAND,  
circa 1200.



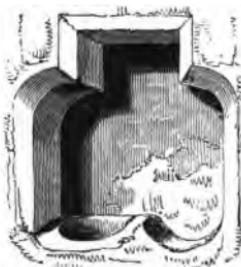
SALISBURY CATHEDRAL,  
circa 1250.



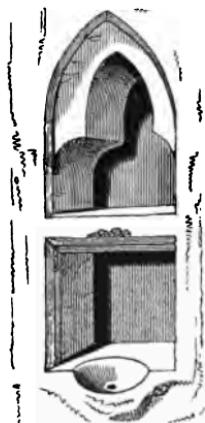
EGHAM CH. SURREY,  
circa 1200.



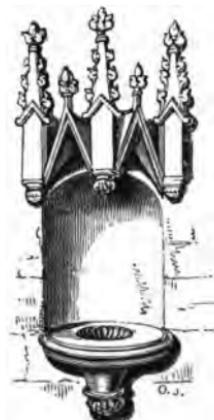
BURFORD CH. OXFORDSHIRE,  
circa 1300.



MARCHAM CH. BERKS.  
circa 1300.



ST. GILES'S, OXFORD,  
circa 1250.



HEMSLEY CH. YORKSHIRE,  
circa 1300.



LINCOLN CATHEDRAL,  
circa 1400.

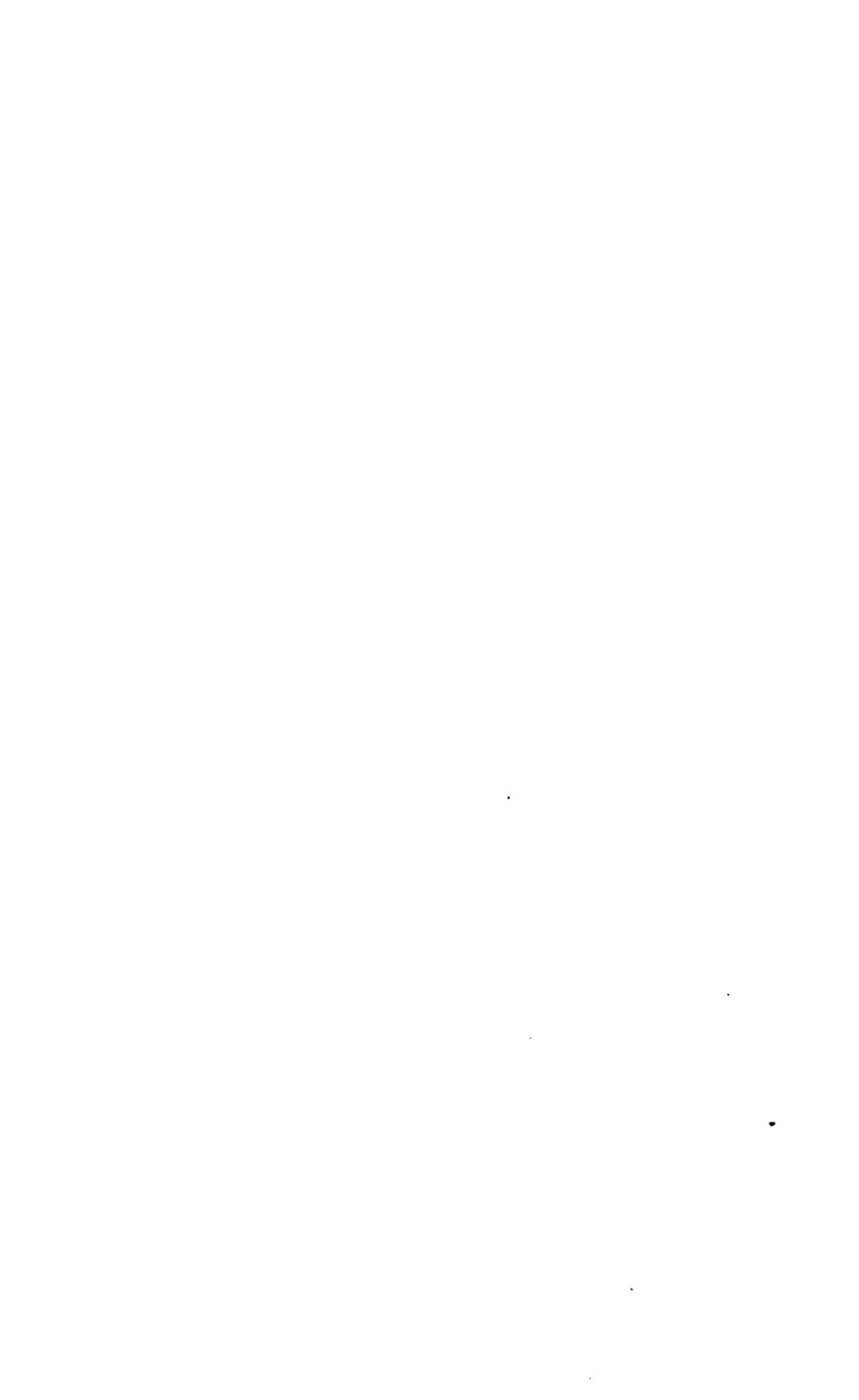




ALL SOUL'S CHAPEL, OXFORD,  
circa 1450.



CHRIST CHURCH OXFORD,  
circa 1400





ST. GILES', OXFORD,  
circa 1250.

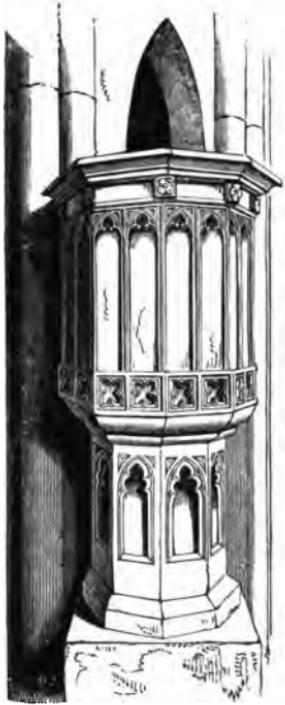


ST. MICHAEL'S, OXFORD,  
circa 1350.



ST. PETER'S IN THE EAST, OXFORD,  
circa 1460.



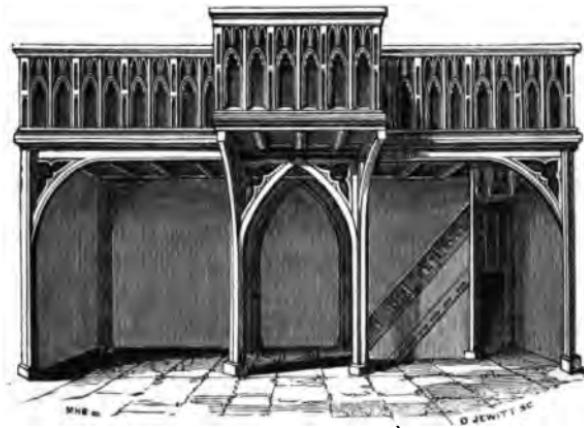


ST. PETER'S, OXFORD,  
circa 1400.



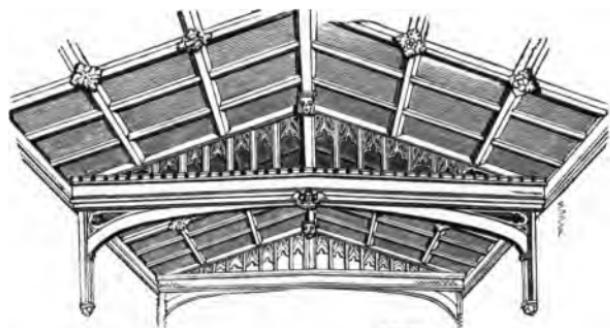
MAGDALEN COLLEGE, OXFORD,  
circa 1460.

ROODLOFT.



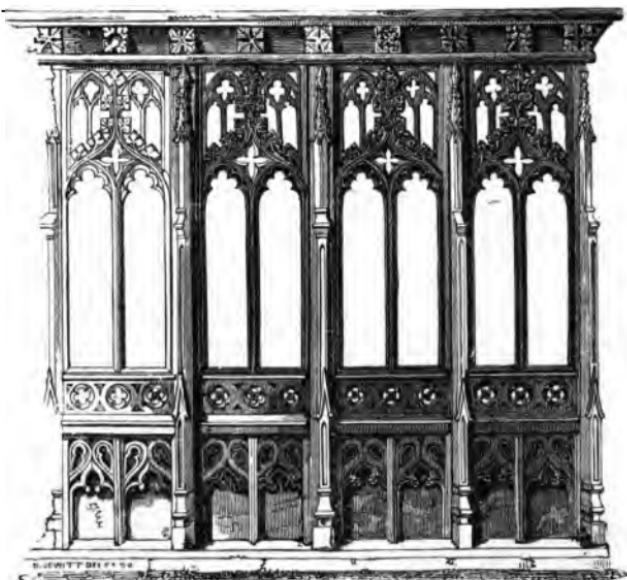
MEREVALE CHURCH, WARWICKSHIRE,  
circa 1450.





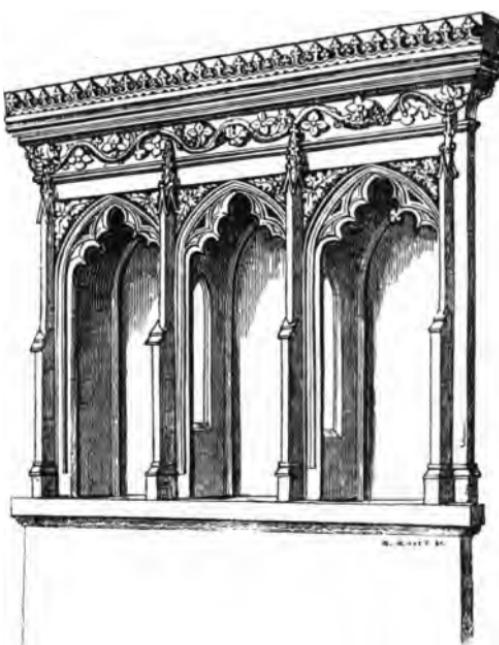
SOUTH AISLE, ST. MARY'S, LEICESTER.

SCREEN.



ST. MARY'S, LEICESTER,  
circa 1500.





ST. MARY'S, OXFORD,  
circa 1470

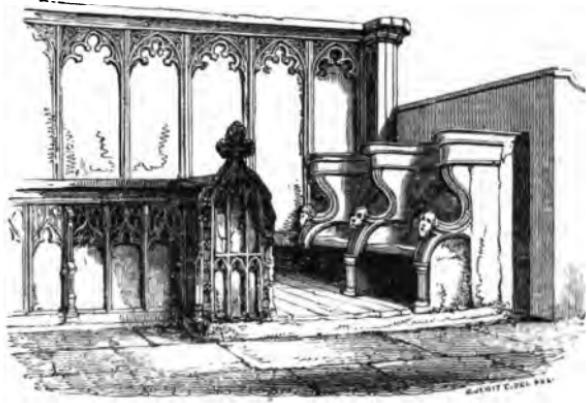


ST. MARTIN'S, LEICESTER,  
circa 1250.





ALL SOULS' CHAPEL, OXFORD,  
circa 1450.

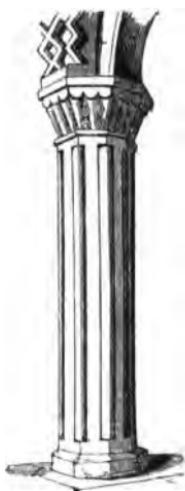


ST. MARGARET'S, LEICESTER,  
circa 1450.



## NORMAN.

Reeded.



Clustered.



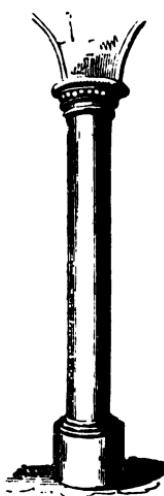
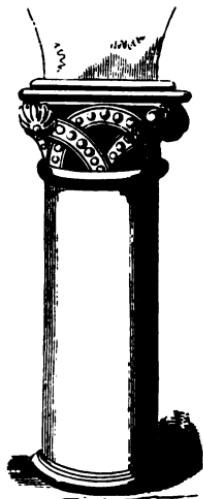
Wreathed or Twined.

PITTINGTON CH. DURHAM, ST. PETER'S, NORTHAMPTON, PITTINGTON CH. DURHAM,  
circa 1150.

circa 1150.

circa 1150.

## EARLY ENGLISH.

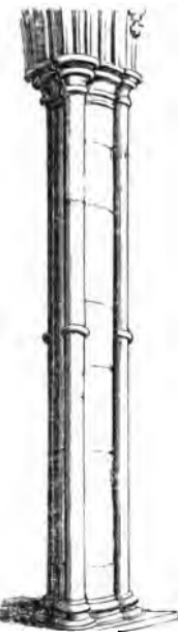
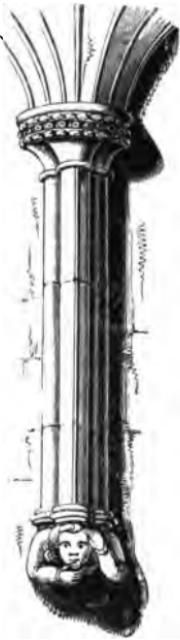
ISLIP CH. OXFORDSHIRE, APPLETON CH. OXFORDSHIRE, ST. GILES'S, OXFORD,  
circa 1160.

circa 1160.

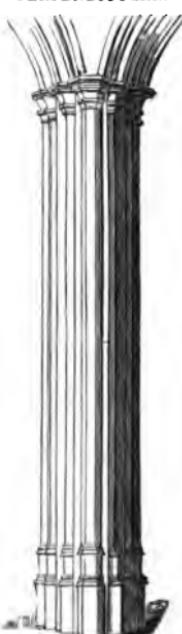
circa 1160.



## EARLY ENGLISH.

SALISBURY CATHEDRAL,  
circa 1200.CHAPTER HOUSE,  
CHR. ST CH. OXFORD, circa 1250.SALISBURY CATHEDRAL,  
circa 1350.

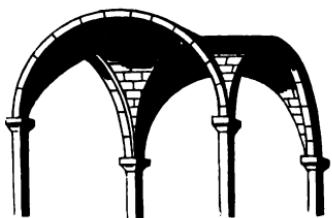
## DECORATED.

LADY CHAPEL, WELLS CATHEDRAL,  
circa 1350.ST. MICHAEL'S, OXFORD,  
circa 1350.ST. MARY'S, OXFORD,  
circa 1490.



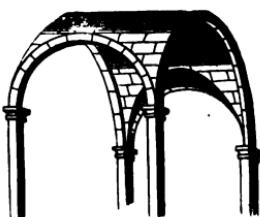
From Whewell and Willis.

1. Roman.



Baths of Dioclesian.

2. Waggon, or Barrel.



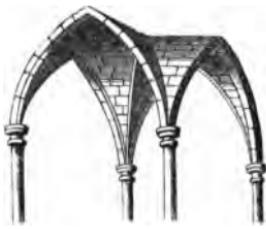
Cathedral at Spire; and the Crypt at Canterbury.

3. Transition.



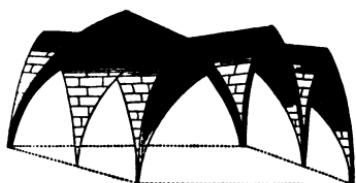
Cathedral at Mantes.

4. Pointed.



Cathedral at Worms; and Salisbury.

5. Sex-partite.



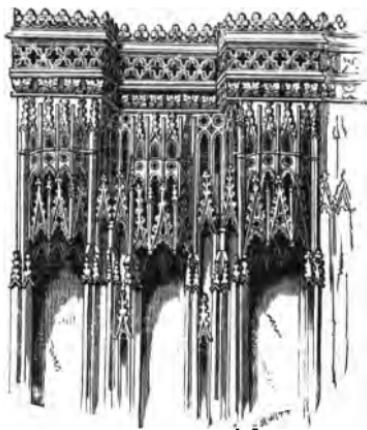
St. Cunibert, at Cologne; and Choir of Canterbury Cathedral.

6. Welsh.



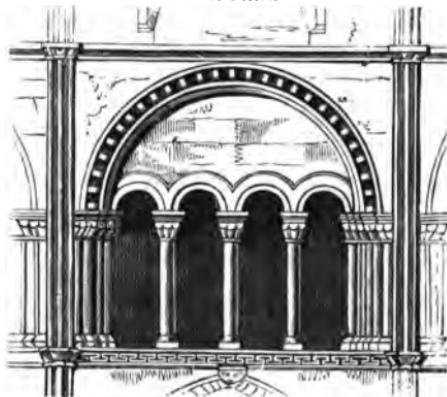
Nave of Winchester Cathedral.



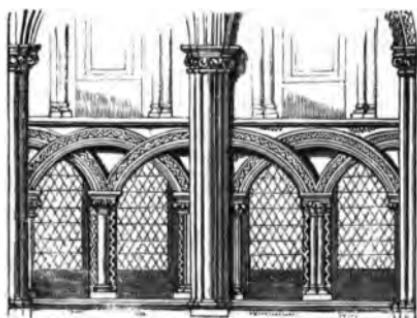


PART OF THE ALTAR SCREEN, WINCHESTER CATHEDRAL,  
circa 1480.

TRIFORIA.



MALMSBURY ABBEY CHURCH, WILTS.  
circa 1130.



ST. CROSS CHURCH, HAMPSHIRE,  
circa 1196.



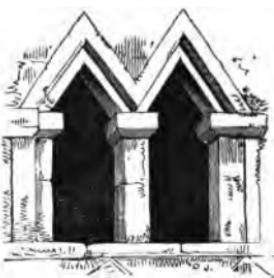
## SAXON.

1.



BRIXWORTH, NORTHAMPTONSH.  
circa 670.

2.



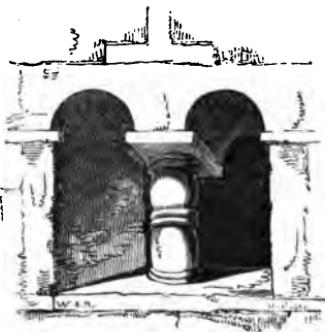
BARTON UPON HUMBER, LINCOLNSH.  
circa 800.

3.



ST. MICHAEL'S, OXFORD,  
circa 950.

4.



ST. BENET'S, CAMBRIDGE,  
circa 950.

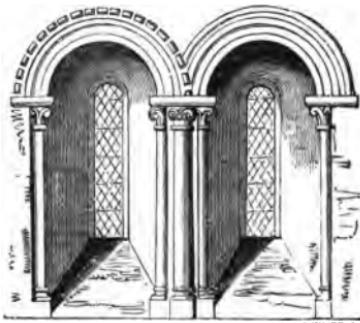
## NORMAN.

5.



ST. PETER'S, OXFORD,  
circa 1130.

6.



CASTLE HEDINGHAM, ESSEX,  
circa 1150.



## NORMAN.

7.

CHRIST CH. OXFORD,  
circa 1120.

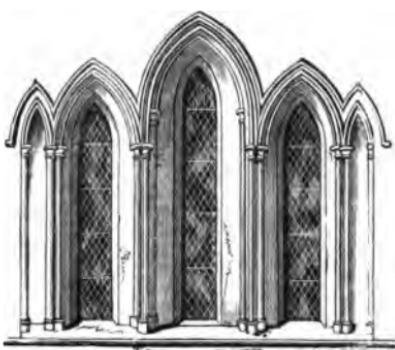
## SEMI-NORMAN.

8.

CHRIST CH. OXFORD,  
circa 1150.

## EARLY ENGLISH.

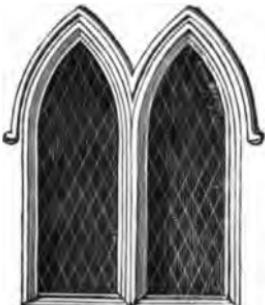
9.

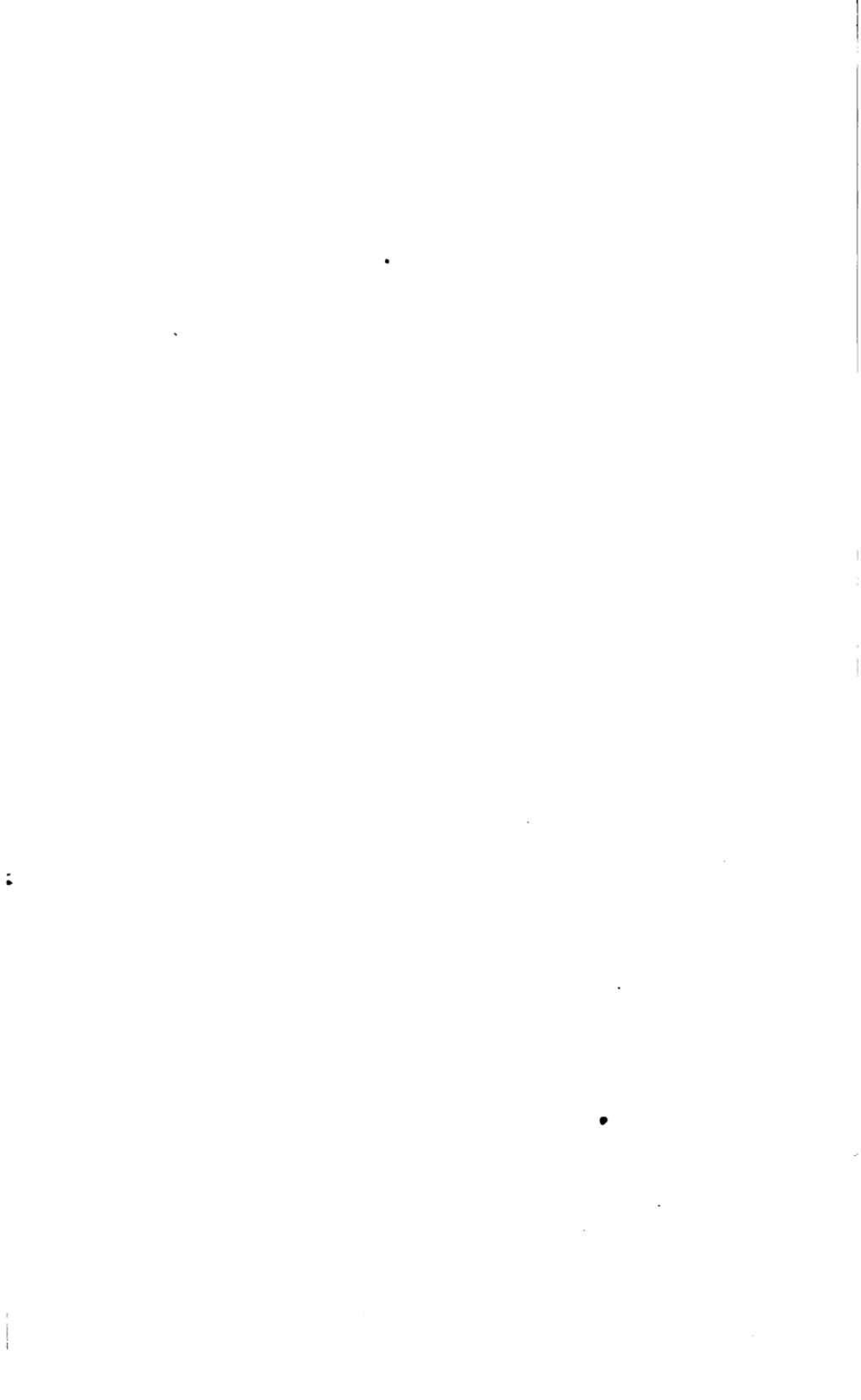
BEVERLEY MINSTER,  
circa 1220.

10.



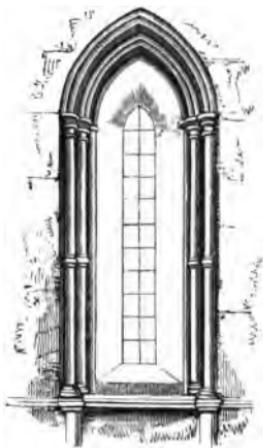
11.

ST. GILES'S, OXFORD,  
circa 1200.



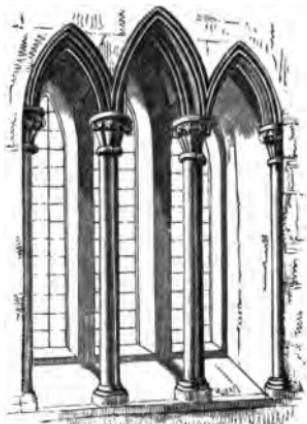
12.

EARLY ENGLISH.



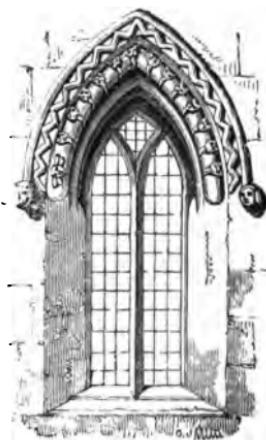
JESUS COLLEGE CHAPEL, CAMBRIDGE, circa 1250.

13.



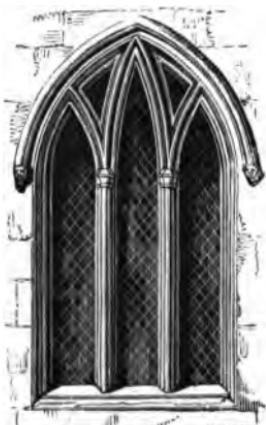
ST. GILES'S, OXFORD, circa 1250.

14.



BLOXHAM CH. OXFORDSHIRE, circa 1250.

15.



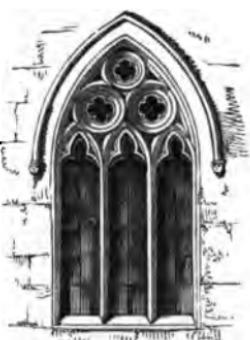
ST. ALBAN'S ABBEY CHURCH, circa 1300.

16.



ELY CATHEDRAL, circa 1280.

17.



ST. GILES'S, OXFORD, circa 1300.



## DECORATED.

18.



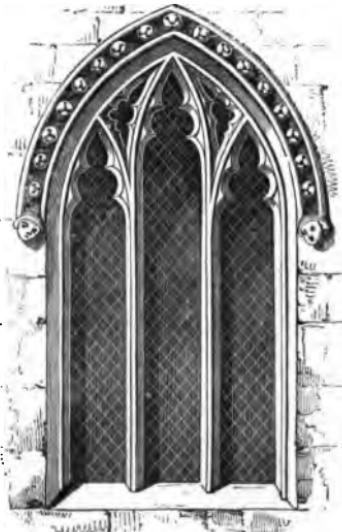
MERTON CHAPEL, OXFORD,  
circa 1320.

19.



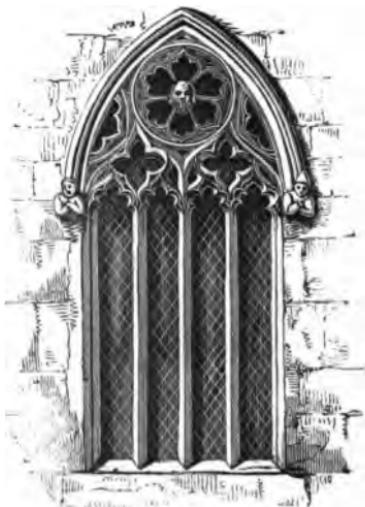
BROUGHTON, OXFORDSHIRE,  
circa 1320.

20.

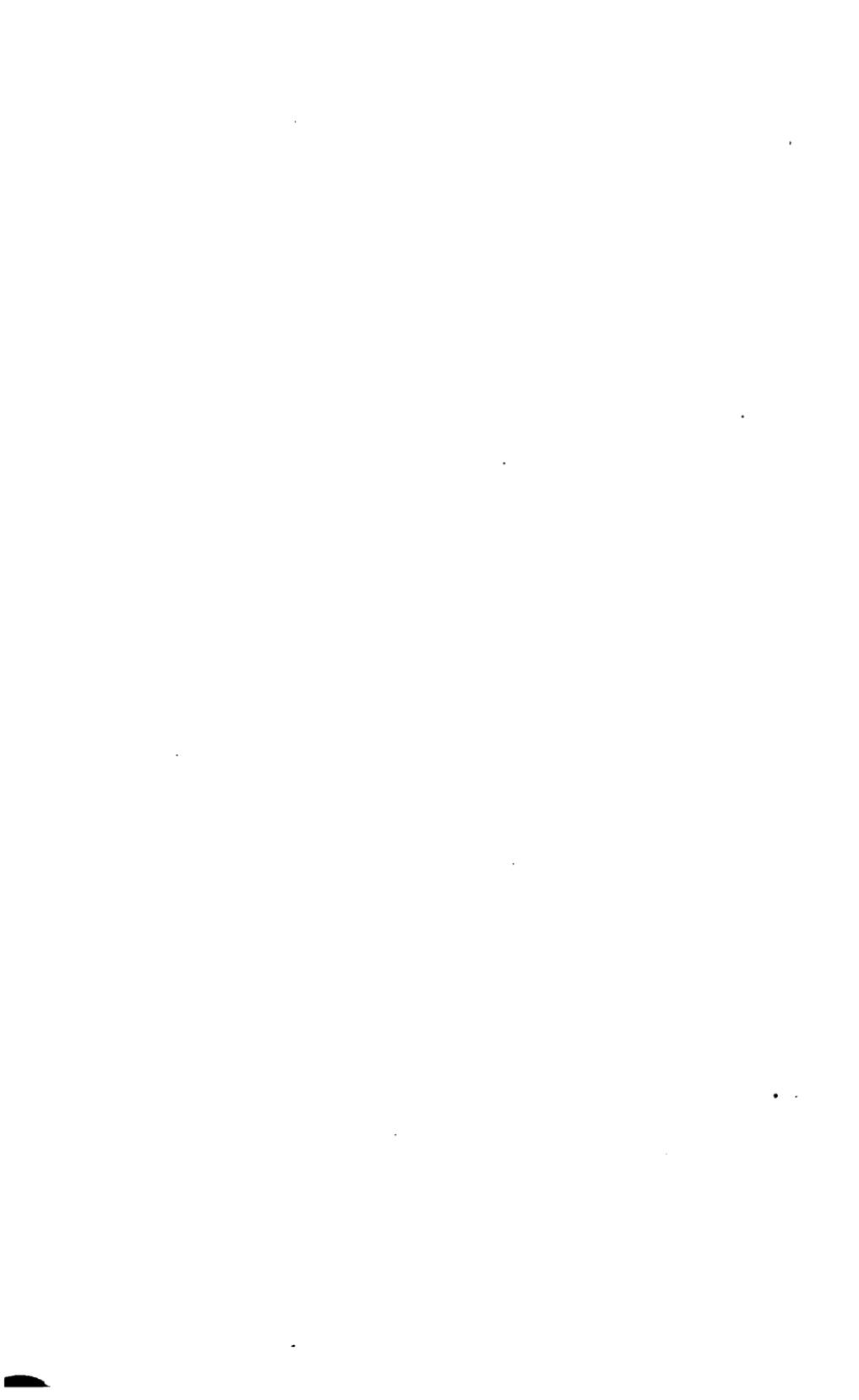


BLOXHAM, OXFORDSHIRE,  
circa 1320.

21.

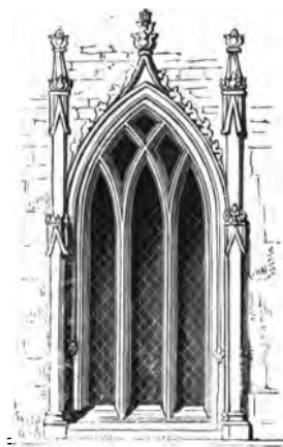


KIDLINGTON, OXFORDSHIRE,  
circa 1350.



## DECORATED.

22.



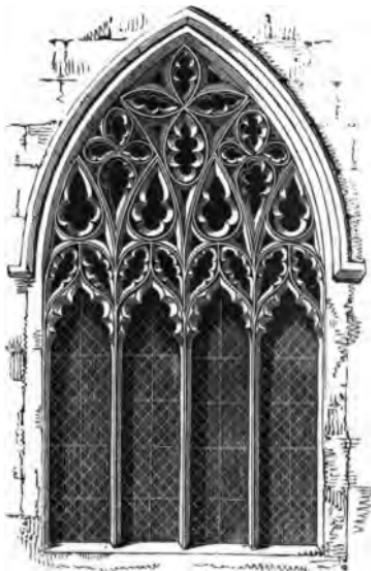
WELLS CATHEDRAL,  
circa 1350.

23.

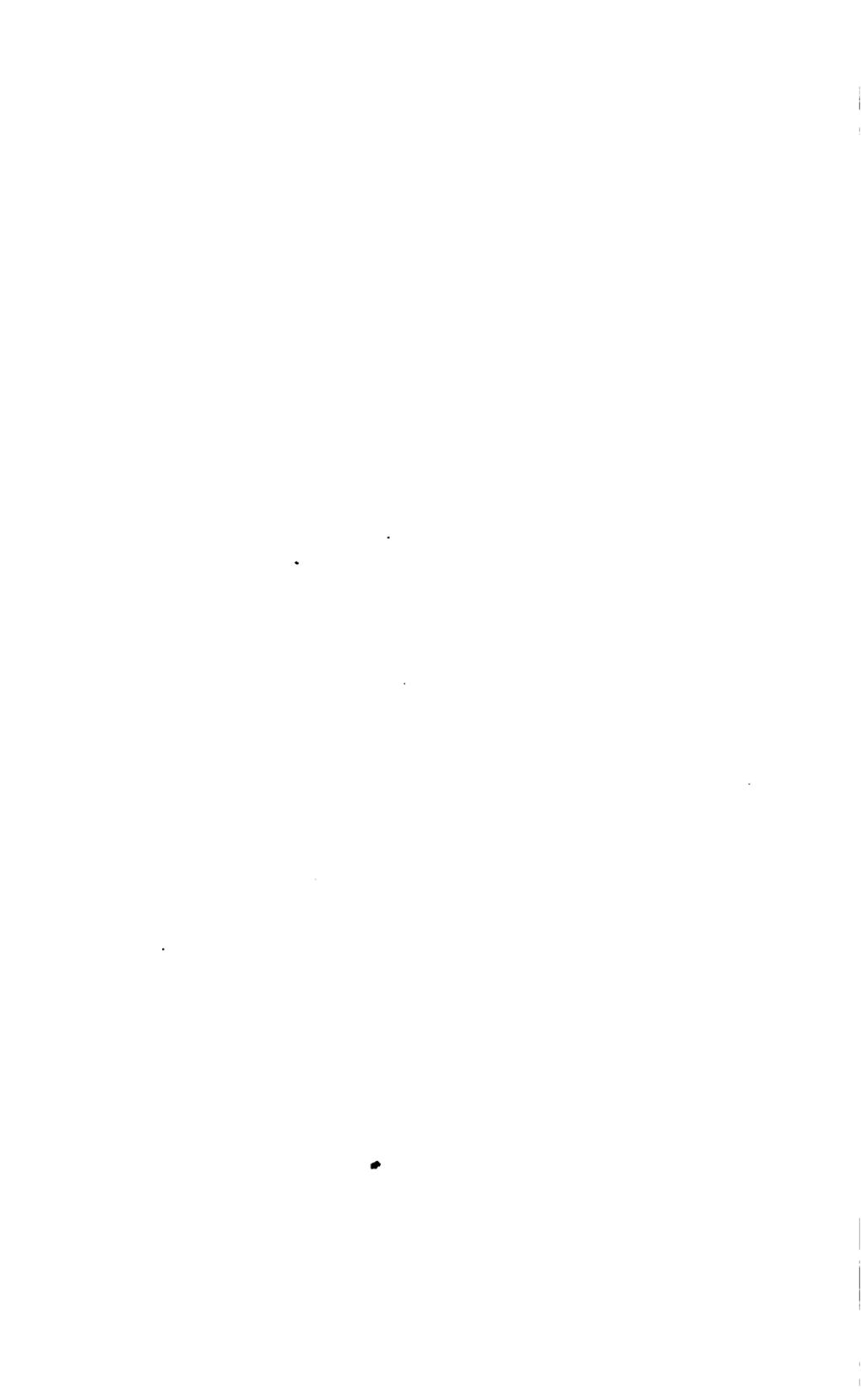


WORSTEAD CHURCH, NORFOLK,  
circa 1350.

24.

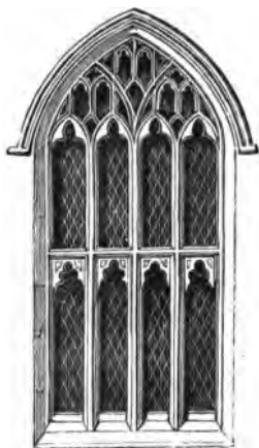


LITTLE ST. MARY'S, CAMBRIDGE,  
circa 1350.

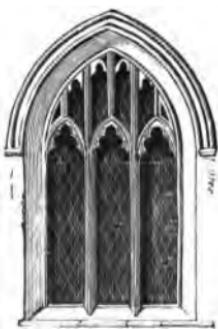


## PERPENDICULAR.

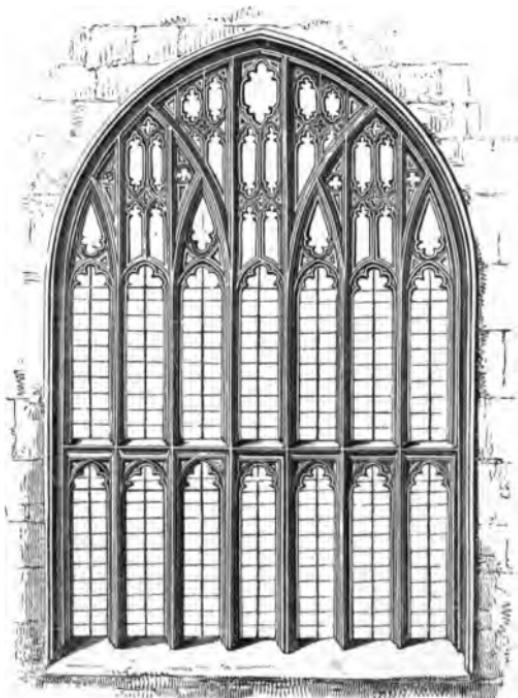
25.

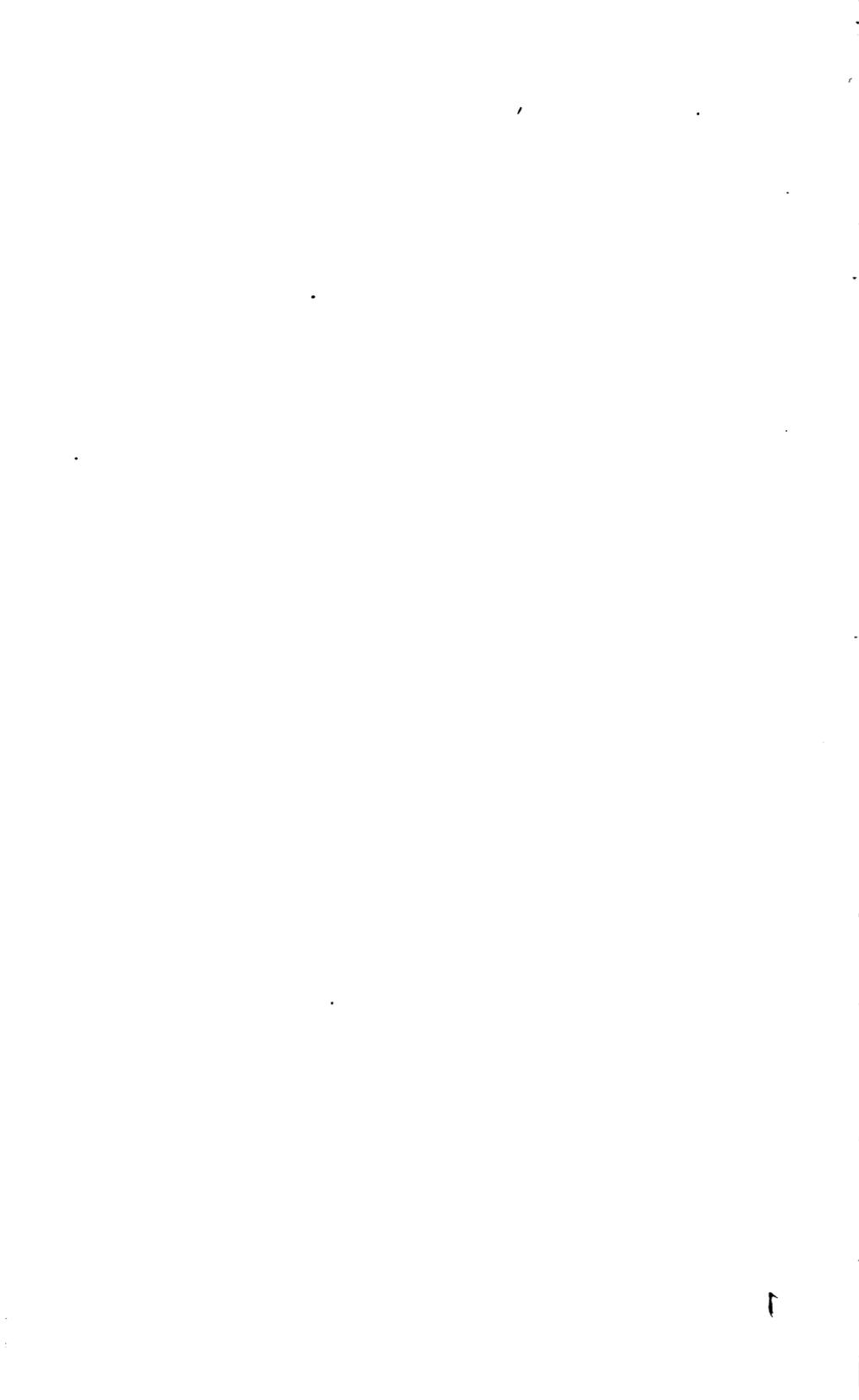
NEW COLLEGE, OXFORD,  
circa 1380.

26.

ST. MICHAEL'S, OXFORD,  
circa 1450.

27.

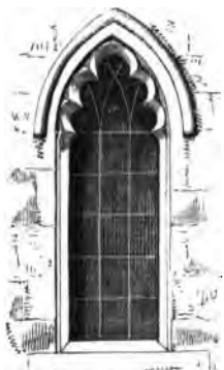
ST. MARY'S, OXFORD.  
West Window. 1488.



28.

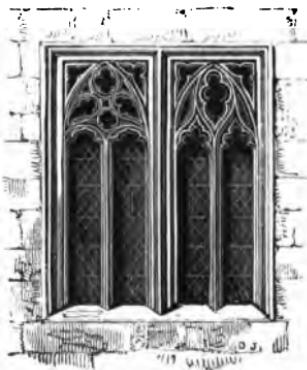
DECORATED.

29.



MERTON COLL. LIBRARY, OXFORD. 1350.

30.



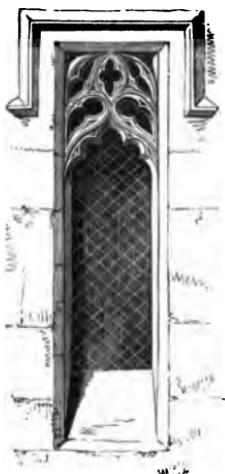
BROUGHTON, OXFORDSHIRE. 1380.

31.



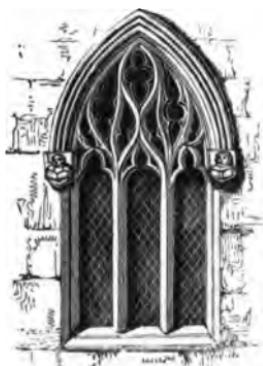
MERTON COLL. OXFORD, circa 1360.

32.

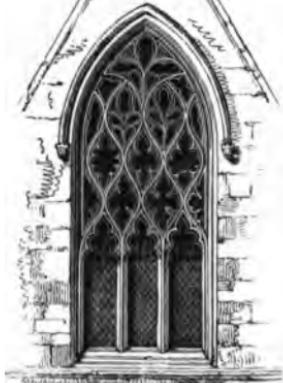


MARCHAM, BERKS. circa 1400.

33.



ST. MARY MAGDALEN, OXFORD, circa 1400.



CHRIST CH. OXFORD, circa 1400.



34.



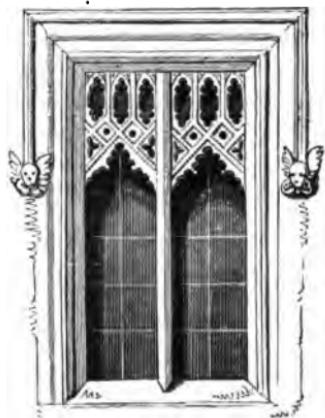
MAGDALEN COLLEGE, OXFORD,  
circa 1180.

35.



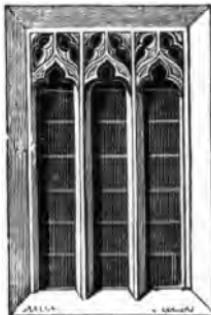
WINCHESTER CATHEDRAL,  
circa 1460.

36.



CHRIST CHURCH, OXFORD,  
circa 1500.

37.



DUFFIELD CHURCH, DERBYSHIRE,  
circa 1540.

38



DUFFIELD CHURCH, DERBYSHIRE,  
circa 1560.

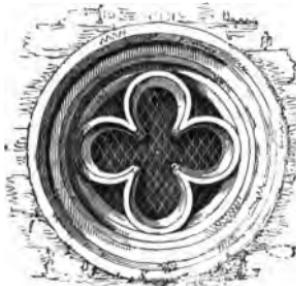
39.



LADBROKE CHURCH, WARWICKSHIRE,  
1616.

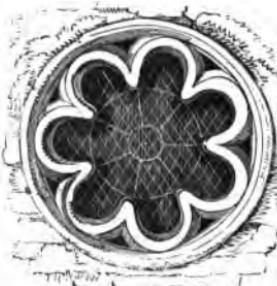


40. Quatrefoil



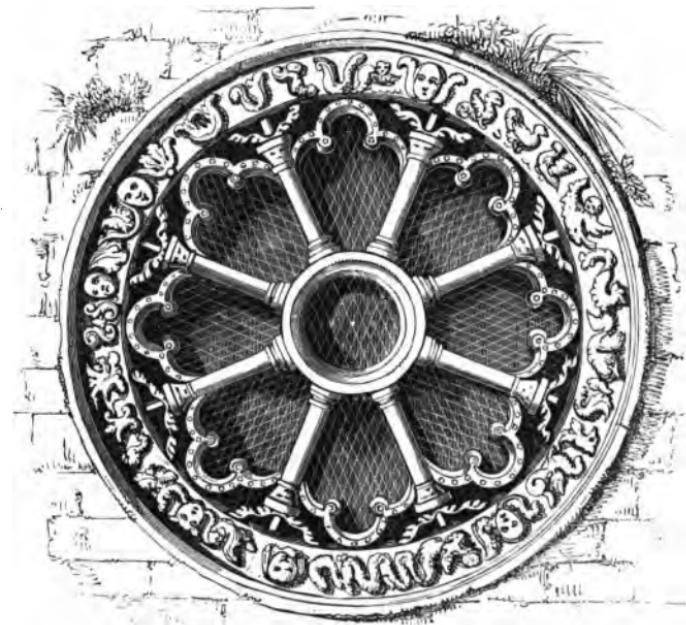
MARGAM ABBEY, GLAMORGANSHIRE, circa 1300.

41. Rose.



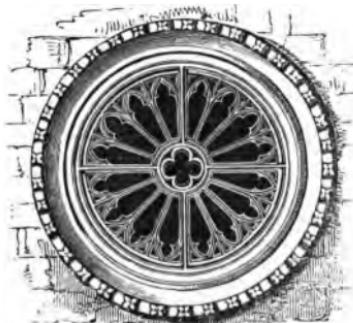
ST. MICHAEL'S, OXFORD, circa 1300.

42.

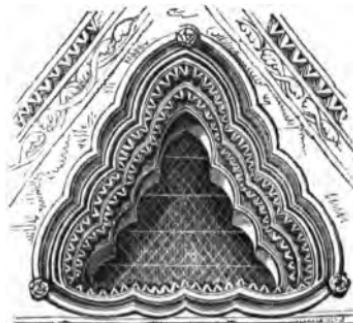


BARFRESTON CHURCH, KENT, circa 1100.

43. Marigold.

BISHOP'S PALACE, ST. DAVID'S,  
circa 1300.

44. Triangular or Gable.

YORK CATHEDRAL,  
circa 1250.

